

405 ALIVE

RECALLING THE GOLDEN YEARS OF BLACK & WHITE TELEVISION

ISSUE 20, Late Autumn 1993.

Editor Andrew Emmerson, G8PTH



*TYPICAL — YOU SPEND HOURS CLEARING UP THE WORKSHOP
THEN YOU ARE UNABLE TO FIND ANYTHING.*

Cartoon courtesy of Bill Journeaux, many thanks and so true...

IN THIS ISSUE:

Missing, Believed Wiped conference report
Kaleidoscope 'Vision On' convention report
Doctor Who tape discovery hoax
Dicky Howett raises the ghost of Television House
Memories of difficult reception on the Isle of Wight
...and all the usual departments.



FROM THE EDITOR ...

Television is now so desperately hungry for material that they're scraping the top of the barrel.

-- Gore Vidal

When you and I were children, the big evil in every household was the television set. Our elders and betters claimed it kept us from our homework, killed the art of conversation and encouraged violence, immorality and foreign food.

Today's parents install a TV in every child's bedroom and think themselves lucky if the kids are only watching televisions and not stealing them.

-- Paul Bray

THANKS TO YOUR SUPPORT, *405 ALIVE* IS GROWING!

Yes, without your readership and your articles, photos and letters, this magazine could not be what it is today. And so, in 1994 *405 Alive* will grow in size. At the same, it will grow in work for me. Not that I'm complaining but there are only 24 hours in each day and editing a magazine like this takes a lot of time, not to mention the finance and mailing side.

Don't worry, I'm not packing everything in, just making changes. There were some confusing signals in the last issue (sorry!). Your phone calls have persuaded me not to split the magazine into two titles – and I'm not sure whether the idea would have been workable anyway – but some of the more abstruse technicalities will be toned down. The price will have to accommodate the increased page count too.

So next year, the magazine goes to 150 pages every issue, but it will appear three, not four times. From four 64-page issues (total 256 pages), which was the minimum you were previously 'guaranteed', this represents a 43 per cent increase. But I'm not increasing the subscription by 43 per cent, not even by 25 per cent but by just 15 per cent. So the subscription next year goes up to £15 (short pause for deep intake of breath).

I hope you don't think this is inflationary or profiteering because it clearly isn't. Printing and production costs (as well as the cost of living) have risen during the past 12 months and you have also had one extra 100-page issue this year which I had never included in the budget calculations. I thought long and hard whether to keep the magazine the same size, reduce the page count, or whatever. But everyone I have asked wants more, not less, so that's the way we're going.

I don't like raising prices each year (one subscriber even suggested I was getting rich on the magazine – huh!) but in truth the magazine barely covers its costs.

These costs, incidentally, are not just printing and postage – there's also the cost of stand fees and petrol for visiting exhibitions. In any case, I'd like to increase the standard of presentation of the magazine with each issue, maybe some colour. Without a small budget in reserve I just cannot do this, so the price has to go up. Since you're getting larger issues, I don't think this is a bad deal – but if you do, please feel free to cancel your subscription and buy another magazine instead.

Another point. Overseas subscriptions will rise proportionately more because the difference between inland and overseas rates has never reflected the true difference in postage rates. I think we British have the most expensive overseas postal rates in the world but there's nothing I can do to change this, and it seemed unfair that inland readers should subsidise those outside the country.

Those of you whose subscriptions became due for renewal recently will of course have paid at the old rate but for those due now (a letter will be enclosed if so) or during 1994 will need to pay these new rates. Please do renew as promptly as possible: I know it's tempting to leave this 'until later' but when the first issue of 1994 is ready to go to the printer, it makes it difficult to estimate how many people who have apparently not renewed do in fact intend to do so.

So what's in this issue? Plenty, every page is full up! As ever, some articles have been held over but you'll see them in issue 21 (if you're paid up!).

Andy Emmerson

Letters, we get letters ...

405 Alive welcomes your letters, which may be edited for clarity and space reasons. Any letters or parts of letters not intended for publication should be marked as such, otherwise we'll publish and be damned!

From Mark Brailsford, Manchester:

Restoration of a White-Ibbotson projection set is one of my projects for this winter. The company seems only to have produced this one design, from about 1951 to 1954 (electrolytics marked AUG 52 in my 'Holm Moss Standard Model', their spelling mistake). Fortunately there is a circuit in *Radio & TV Servicing*, Volume 3. Mine has a few changes, mostly for the better. For example a better video output pentode (PL83) instead of an RF valve. The sound side is a little disappointing, only an EL41 without negative feedback feeding a 10-inch loudspeaker. It must be one of the last sets made to have a double-wound mains transformer and fully isolated chassis. Servicing is very well thought out, with a front flap which folds down, bringing both chassis with it. I plan to take a few photos soon, so will send you some prints and let you know how the restoration proceeds.

From Paul Murton, Manchester:

Thanks for sending issue 19. Every edition is better than the last.

A couple of press cuttings. The one from the *New York Times* confirms Norman Green's excellent points (issue 17, page 17) about the London-based company High Definition Films. The other, from the *Daily Mail*, is included purely for its amusement value (unfortunately it hasn't reproduced well, so I've re-typed it).

Re Dicky Howett. The superb piece (issue 19, page 29) about the EMI CPS Emitron camera

type was surely just a teaser for greater things to come. Can I be so bold as to request that he gives us a complete history of camera types (fully illustrated, of course)? I mean, any man who keeps a real live EMI 2001 (uncaged) in his very own living room (issue 17, page 33) is more than ably qualified to take on this man-eating subject!

Following up on Dicky's excellent piece about Telerecording (issue 19, page 47) Did you also know that the process was originally called Telefilm Recording? Also, did ITV and BBC use the same telerecording methods? Did each ITV company have its own telerecording department or were facilities shared? And, what differences were there system-wise between British telerecordings and American kinescopes? I think a sequel is necessary to answer these and other questions. Maybe it could be called 'Son of Telerecordings', then again, maybe not.

[Yes, I think an article along these lines would be most welcome if one of our more erudite readers could pen something. Certainly American kinescopes of the early 1950s have a uniform pale grey quality unlike anything I've seen on BBC programmes – *Editor*]

Re David Hoffman (issue 16, page 8), he is very much the forgotten member of the pre-war television announcing team. He joined the BBC Television Service in March 1938 as the replacement for Leslie Mitchell, who returned to his previous job as the 'voice' of British Movietone News. Mitchell did, however, continue to appear regularly on a number of pre-war BBC television programmes, including 'Picture Page'.

Very serious bit. can anybody confirm or refute a rumour I've heard that the former BBC television studios at Lime Grove have now been demolished? [As far as I know, yes – *Editor*]. Surely, this cannot be allowed to happen! Such an important film and television production centre is of enormous cultural value and should be preserved as a listed building! Does anyone know what will happen to the site? [See next page – *Editor*].

Paul Lee's article about the junking of programme material by the BBC Film Library (issue 17, page 49) made fascinating reading. One thing he didn't mention was that in 1972 the BBC had a £6 million overspend. In today's money that's probably about £60 million. Which, by a strange coincidence, is the exact amount of the current overspend by the Corporation. BBC Film & VT Library, beware!

Finally, competition answer for issue 19:

"Quick! Hide these stylish and highly fashionable teevee underpants before someone takes a photograph, uses it for a caption competition and hordes of people write in with loads of smutty replies about vertical hold....!" Too late! Somebody already has done...

PS: Two *405 Alive*s! That's 810. Close enough to 819 for us all to be speaking French within twelve months! Who says television isn't educational?

[Yes, well, as you now know, we'll stick with just one edition and you win the competition. There weren't many entries, strange. Well done anyway! *Editor*]

From Bob Smallbone, Bognor Regis:

Regarding the last issue of the magic *405 Alive*...

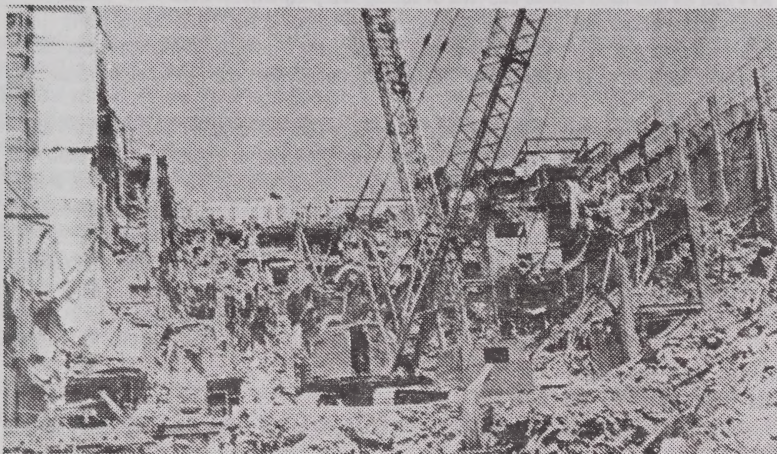
SOUNDS VINTAGE. The last copy I have is Vol. 7 No. 1 (Jan/Feb 1985) but I did not renew my subscription afterwards.

SONY V-62 TAPE SQUEALING. I have played tapes that squeal, then jam, by pulling the tape through a wad of cotton wool soaked in methyl alcohol and repeating until the cotton wool stays clean. I hope this info is of help.

From Jeremy Jago, Nottingham:

The TV idents article reminded me of a rarer ATV opening: a b/w version of their 'fanfare' opening. A single white disc irised out, thereafter identical with the colour version. The fanfare sounded as if it

Liquidating Lime Grove



The walls come tumbling down. David Stone, from the Cable Workshop, took this photograph of demolition in progress

Once they were the main home of BBC Television. Programmes such as *Dixon of Dock Green*, *Hancock's Half Hour* and *Tonight* all came from here.

Now Lime Grove Studios are no more than rubble; their warren of corridors swept away by the bulldozers.

They were built for the Gaumont-British Picture Corporation in 1914, and extended over the next two decades. The BBC bought the studios in 1949, for £230,000.

The last programme to be made at Lime Grove was an edition of *The Late Show* in June 1991.

Now the land is being used by the Notting Hill Housing Trust to build 52 new homes for rent.



Ground level: the Lime Grove site is cleared. Photograph, Robert Hill

Reproduced from *Ariel* (BBC staff newspaper) 24th August 1993, with acknowledgment.

might have been truncated simply by scissors! ATV's own post-1969 black and white backlog seemed small, so the opening was seldom seen.

ATV had an odd habit around this time of adding film programmes before the 'official' beginning of service in late afternoon. I remember 'Seaway', 'Paulus' and 'Fireball XL5' being shown in this way, as well as several British b/w 'B' movies, e.g. 'The Man Who Liked Funerals'. They were never announced in the *TV Times*, though occasionally they did appear in the local newspaper. Strange...

[My guess is that the advertising department had been more successful than it had expected and had managed to sell more commercial spots than the schedule allowed. To 'soak up' the extra commercials, low-budget programmes (of ATV's own production) would be slotted in. This would be too late for *TV Times* but schedules passed to local newspapers would possibly be sent out later. Someone who works for Yorkshire Television tells me they show cheap Australian films last thing at night sometimes for the same reason. In the same way, I recall Anglia often used to show a cartoon or a pop group performance after the mid-afternoon film, presumably because no advertiser wanted to waste money on spots in the middle of a dreary old film – Editor.]

From Martin Loach, Abingdon:

Thanks for the magazine.

I was concerned to read about your planned changes to the mag, i.e. splitting it into two. Please don't do it!

I feel it is better to have one version, with plenty of (or just the cream if required) material to choose from, than to change to two watered-down versions. It is better to have too much material than too little, then you can choose what is worth publishing now, and save the lesser articles for the times when lulls will occur. It is not necessary to publish everything at once you know! After all, do you have time to handle any more material, even in two bits? (This must be more work?)

The current has to be the best situation - don't fall into the trap of others. Furthermore, I would not want to have to wait up to six months to get an advert in publication, this will stifle the market place and make the hobby more difficult. How about prioritising articles on relevance? Those covering the ground of other mags, such as test card music and graphics, could for example have a lower priority than those of a technical or programming nature.

From Anthony Goodman, Radlett:

Perhaps I can share with the other readers of 405 Alive, a revelatory experience I had this week. While down in London for a few days, Pat Hildred popped in to see me, to say hello, have a look at my collection of VTRs and VCRs, and to discuss possible swaps and chat about other points involved with 'old TV' (in want of a better generic name). We also spent time watching some 405-line originated recordings, all of which are converted to 625-line as I have no 405 viewing gear at present (a situation I soon hope to remedy). We started by looking at some BBC converted material such as a 1965 *Top Of The Pops* which looked very nice, and a snippet from the earliest 405-line recording the BBC still holds, namely *The Springfielders*. Also excerpts from the 60s BBC soap *The Newcomers*, an early *Jackanory*, some recently shown clips of a *Till Death Us Do Part* which exists as 405-line VT and part of the first episode of *Please Sir!* amongst other such gems. I then put on a recording of a 1967 episode of *Callan* which the BFI had converted from their 405-line quad in the mid-eighties. This was to demonstrate a really poor conversion. The five episodes I had asked to see were sent to a London facilities house and converted for £200 per episode, but by optical means. The results are pretty awful by other standards, with a very noticeable line structure, enormous amounts of lag, and very obvious picture distortion from the curvature of the screen they shot off. The curious thing was that one of these 405-line tapes included a trailer for a black and white 625-line-originated episode from the 1969 series, the whole

episode of which I bought from Thames at around the same time. This, and five other episodes were copied for me onto U-Matic direct from the 625-line Quad master tapes, and look quite stunning as a result.

For comparison, I played Pat a section (no pun intended!) of the episode in question, and after a minute or so, he announced that it was not 625 originated, but 405-line, converted to 625. He proceeded to point out the tell-tale signs, including strong evidence of line interpolation on diagonals, 10K line whistle all over the studio scenes, and a known converter fault which has put a faint vertical line patterning across the whole picture. Now, after years of being in no doubt that these were 625 originated recordings, I was just knocked for six by the revelation that they were in fact 405-originated! Never before have I see 405 pictures that look as stunningly good as these. I had compared them to recordings of *The Forsyte Saga* (which 99.9% certainly was made in 625) and although the Callan's aren't quite as sharp, which I put down to the fact that they are on low-band U-Matic, I was convinced that these too were 625 originated. Now I can no longer trust myself to judge whether a picture was originated on 405 or 625. What a terrible thing to admit! But it does go to show how very good 405 was at best. Are such recordings as the Jimi Hendrix experience on *The Lulu Show*, or the Dennis Potter play *Son of Man* really 625-line as I'd always assumed, or perhaps they too are 405 originated?

Just a technical query now. Are there any SuperVHS machines on the market which replay 405-line recordings well? I have a pair of Hitachi 890s and a JVC 4700. Would these replay on 405? Also, would a 405-line recording on S-VHS be noticeably better than on standard VHS?

From Paul Cavill, Gloucester:

Thanks for the latest copies of *405 Alive*. What a wealth of interesting articles they contain... I am sure I will not be the first to have brought to your attention that the animated iden for Teleddu Cymru was shown during the 'TV Hell' evening last autumn. Both Teleddu Cymru and its predecessor WWN had comparatively short lives. I lived in South West Wales during this time and although only young I remember that most people viewed TWW on Channel 10 from St Hillary rather than WWN on channel 8 from Precelli.

When Harlech took over the Wales and West contract from TWW in March 1968 a static iden caption was displayed saying simply 'Independent Television for Wales and the West'. The animated psychedelic Harlech iden was not seen until the official Harlech opening night which I believe was at the end of July 1968. This was replaced in early 1970 with the much easier on the eye HTV ident.

From Malcolm Batchelor, Luton:

Just received the purple issue, another cracker, keep up the good work. Now here are some memories.

'Small Time', the not-so-famous sister of 'Watch With Mother' would go out each day on Rediffusion ITV London in the 60s from 4.45 to 5.00pm. Although some regions did carry this programme many had their own: 'Romper Room', 'Tinker's Tales', 'Birthday Greetings', and Jean Morton's 'Tingha & Tucker Club' in the Midlands.

So, can anyone out there throw some light on any of these progs? If my memory serves me right then on Mondays it was 'Ivor The Engine', or 'The Pingwings' from Oliver Postgate and Peter Firmin. Tuesdays had Torchy the Battery Boy, Twizzle (who could extend his wooden arms and legs) and puppets Sara & Hoppity. Wednesdays saw Wally Whyton's 'Music Box' with Fred Barker and Ollie Beak (predecessor to Basil Brush). Thursday was story day with June Thorburn's 'Fireside Story' or Howard Williams' stories of 'Tum'. Then on Fridays we were 'All At Sea'. I can also remember after each programme a few minutes of birthday greetings along with Redvers Kyle or Muriel Young and Pussycat Willum (yes Willum!) and oh that dreadful signature rhyme each day.... 'A-B-C-D-E Goodbye from Willum and Me. F-G-H-I-J We'll see you another day. K-L-M-N-O It's time for us to go

P-Q-R-S-T and the cat goes fiddle-o-dee, fiddle-o-dee, fiddle-o-dee.' ...fades!!!

All this was predecessor to 'Hatty Town', 'Hullabaloo', and Rolf Harris's 'Didgeeridoo'. Whilst the BBC were running with 'Captain Pugwash', 'Noggin The Nog' and 'Pinky & Perky' at these times.

Does anyone also remember the next generation of Watch With Mother after 'Picture Book', 'Andy Pandy', 'Bill & Ben', 'Rag Tag & Bobtail' and 'The Woodentops'? Johnny Morris and 'Tales From The Riverbank' with Hammy Hamster and his friends. 'Pogle's Wood' another gem from Oliver and Peter at Smallfilms. 'Bizzy Lizzy' the little girl with three wishes from her magic flower! 'Joe' the little boy from the transport cafe. 'Mary, Mungo & Midge', 'Bagpuss' and who can ever forget the voice of Brian Cant and the music of Freddie Philips and the immortal 'Camberwick Green', 'Trumpton' and 'Chigley'.

Ah. Happy Memories... Now over to you...

All this is after my time! I remember Jimmy Hanley and Muriel Young with 'Jolly Good Time' on weekdays and Lionel Ball on Saturdays, so that was a previous generation. Peter Fitzhugh at the Bradford Museum chipped in with a programme called 'Sixpenny Corner' about some miniature people who lived in a pillar box. It sounds a bit far-fetched to me but no doubt someone will confirm this! Finally, does anyone remember a general interest filler programme called 'Pinpoint'? [Editor].

From Des Griffey, Luton:

Does anyone know of or own an Elpreq Miniature Televisor, as advertised in the June 1954 issue of *Practical Television* by Electronic Precision Equipment Ltd? The set contained 13 valves, two crystal diodes and a 2 1/2" cathode ray tube type VCR139A. The approximate internal size was 9 1/2" x 8" x 6". The advertisement said a case would be available shortly. Total cost of parts was £16 to £17 and construction date, templates etc came to 5s 0d.

Fascinating! Well, does anybody know? At this time, I think the magazine cost about 1s 0d (I think it costs around £2 now), so you can rapidly see that for a novelty set, this was no cheap deal. For that reason alone, it may not have sold very well or they may have encountered problems with it. Certainly, I never recall anyone mention this set. Of course, some people did make tiny sets on a one-off basis for demonstration purposes. An American magazine of 1938 or 1939 in my collection shows a British set with a 2" screen and in about 1957 or 1958 I remember seeing a set with an equally tiny screen in a TV shop in Luton. Clive Sinclair advertised a subminiature TV set long before his Microvision became a commercial reality, so I suppose this all boils down to not believing all you read in advertisements. Or does it? [Editor]

From Jim Jefferies, Argoed:

After the war I was working in the Tool Design department of Sunbeam Talbot Ltd, the car manufacturers. My boss, I found out, had built the home-construction television set published in *Electronic Engineering* magazine and designed by Flack and Bentley. I got interested and eventually, after a lot of visits to London's Edgware Road shops and using the ex-government war surplus material that became more than plentiful, I built this TV receiver. The district had DC mains then.

We did get results though. It's a long story. We saw Andy Pandy, Muffin the Mule, The Flower Pot Men and Len Harvey, the boxer. An old couple from next door always came in to see him. Eventually, the set was altered to suit Wenvoe in South Wales. I obtained Sutton Coldfield first, then with coil alterations eventually Wenvoe. We did get weak signals in Wales from Sutton Coldfield – mains voltage measuring 160V on a Monday washing day. When Wenvoe was erected we also got a new mains supply through a stepdown transformer on the 132kV overhead. The set worked all right through the period of Prince Charles's investiture at Caernarfon, via Wenvoe. The room was filled with neighbours; the tune was a GEC 6501, 9" diameter.

This is an interesting letter as it reminds us how difficult it was in the days when you had to

make your own set and even obtaining a signal to watch was problematic. Edgware Road was still full of electronics surplus shops in the 1960s and early 1970s. Now only Henry's Radio is the sole survivor and even that is not what it was!

From Larry Coalston, Totland Bay:

(From last issue) I remember the first transmissions of *Blue Peter* from Lime Grove using the old CPS Emitron equipment which 'peeled off' to peak white on excessive highlights and also the early days of BBC2 625 line monochrome when the cameras (4 1/2" Image Orthicons) had to be completely lined up very carefully, every hour or so. The settings were of course very different for the two standards.

This is what Larry actually wrote in the last issue. Owing to a transcription error, we printed Emitron instead of CPS Emitron, which made a bit of a nonsense of this remark.

ENGLISH EXPERIMENT IN VIDEO FILMS

By RICHARD PACK

LONDON.

A SUBURBAN film studio has been converted into one of the world's most unusual television centers by High-Definition Films, Inc. It is a unique operation: a film studio without motion picture cameras; a television studio which produces only film. Instead of using conventional cameras, this studio shoots films completely electronically, recording its pictures on 85mm film by a new kind of souped-up kinescope process.

With commercial TV less than a year off here, quite a few advertisers are using the intervening time to experiment privately with TV advertising techniques and are using the new studios for study purposes.

What is being tested here is not TV selling, but something of greater importance for the television and motion picture industries—a new way of producing films. It is potentially a method that is cheaper and faster than any existing system of production.

The place looks like a typical studio of a TV station in a medium-sized American city. It has three TV cameras, TV lights and TV control rooms, and the

production techniques of television—but no live shows.

Because these kinescope films are made on a specially designed closed-circuit, using new equipment and new cameras developed by British electronic firms and engineers of High-Definition Films, Ltd., picture quality is remarkably good, much sharper and more realistic than ordinary TV recordings.

Cost Factor

The H-D system produces pictures of more than 700 lines definition, instead of the 525 lines of American live TV, and the 405 lines of British live TV. It takes a sharp eye to distinguish some of these electronically-produced films from those made by what someday may be called "the old-fashioned method"—the conventional movie camera.

Heading this pioneering electronic film production organization is Norman Collins, former controller and program chief of B. B. C.-TV, and recently a leader of the crusade for commercial

TV. In addition to being managing director of H-D Films, Ltd., he is also a director of the Associated Broadcasting Development Co., Ltd., which was one of the first to apply for a franchise as a program contractor under the new British system of commercial video.

Collins believes that the electronic system of film production will eventually be widely used here and abroad. "The greatest need of TV everywhere is for film material," he says. "But ordinary methods of film making are too slow and expensive. The clue to the whole matter is to be able to make film at the TV speed of production—therefore the specially recorded kinescope method like ours is the answer."

With careful planning and dry rehearsal, Collins asserts that his studio can shoot one complete half-hour dramatic TV film, plus a simple quarter-hour musical film in only one day's shooting. He also claims costs considerably below those of conventional film production.

New York Times Sun 19 Sep 1954

MOUTH,
Service:
10.45—
7—As
11.7.30
—As
Regional.
1—Dance
ton, with
4. from
London.

Hylton," whose new spiritual home
is now the B.B.C. During the course
of the show an amusing record
called "Rhymes" was played
which, when it first came out, proved

Daily Mail, 31 Jan 1939.

MURPHY'S £30 TELEVISION

By Daily Mail Technician

"TELEVISION is here," runs the latest slogan, "you can't shut your eyes to it." True. And when, as with me, it really is here, in the home, I might add: "You can't take your eyes off it!"

After a week or two with this new Murphy £30 television I am ready to give it full marks for its ability to deliver the Alexandra Palace "goods."

If you already have a modern radio set and want television, here is an inexpensive way of getting it. The compact walnut console contains everything for sound and vision.

The screen picture is 7½ in. by 6 in. Don't be deceived by paper dimensions, though. It's much smaller than a cinema screen, obviously, but remember how much closer you look at it. Certainly the screen is as brilliant as any cinema—and in no way impaired by a table lamp's light.

How simple to work, too! You switch on, wait for the valves to warm up, and—flash!—there is the picture. A touch here or there and you can regulate the brilliance and contrast as you please.

Everyone who has been in to see this Murphy screen that it is a brilliant and steady picture, that the sound is uncannily real—the most important, that the size of the screen simply does not worry them at all.

I hope the makers forget I've got it.

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By Daily Mail Technician

"Television is here," runs the latest slogan, "you can't shut your eyes to it." True. And when, as with me, it really is here, in the home, I might add: "You can't take your eyes off it!"

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I hope the makers forget I've got it.

A.M.

Television Newsreel

NO MORE PINEAPPLE CONVERTERS

If you are one of those people who read magazines starting at the rear, you will have noticed there is no advertisement from Pineapple Video this time. This is because they have ceased production of their 625-to-405 line standards converter to enable them to concentrate on other projects. This is shame because their converter was well made, looked good and worked well. Of course, the people who bought one will be pleased they had the foresight to get one when we told you to!

A result, the sole supplier of converters now is Dave Grant; his product was reviewed in the last issue (no. 19) and is equally recommended.

NO MORE VWC

Or at least, the Bristol-based Vintage Wireless Company has closed down and the business is to be split and offered for sale. The service data and manuals have already been sold to a new company, Savoy Hill Publications, who will be advertising soon (letter from the company dated 14th September). One of our readers, who ordered goods by credit card and received nothing for his troubles has successfully obtained a refund from Barclaycard.

The policy of this magazine is to expose and advise readers of any scams, dodgy dealing or other examples of unethical or unprofessional dealing. That said, purchasers must distinguish between businesses which are run for profit and other operations run as a not-for-profit service for enthusiasts. *405 Alive* falls squarely into the second category, for instance!

STUART LATHAM NO MORE

One of the pioneers from the 405-line days, the producer and director Stuart Latham, has died. He was born 11th July 1912 and had an outstanding television career. Before the war, he was a studio manager at Alexandra Palace. Later he directed the very first studio play to be broadcast on ITV, 'Mid Level' (ATV, when it was still known as ABC) 24th September 1955. But he was most famous as the first producer of 'Coronation Street' (Granada, 9th December 1960). It is generally thought he was responsible for creating the programme's name, after Granada executives had rejected Tony Warren's first two titles as unsuitable. He was always known throughout the industry as Harry Latham. He died 31st August 1993, aged 81. [Paul Murton].

STARS

STARS, short for Savers of Radio And TV Shows, was founded some years back by Denis Gifford, the radio, TV and film writer. It is, we understand, an informal group of enthusiasts who swap tapes of old programmes and issue a newsletter. They have recently reformed and relaunched and if you are interested in further details, please send a SAE to Malcolm Chapman, 96 Meadvale Road, London, W5 1NR.

MORE PRE-WAR SETS

Goodness knows where they all spring from but who's complaining? Tony Jones tells me there will be several as well as more conventional 40s and 50s models in the next Philips auction in London to be held on December 14th. Catalogues available from

23rd November, so for details ring BAYswater 9090 (or 071-229 9090 if you have one of those dreadful telephones without numbers on the dial).

MONOSCOPE IN A MATCHBOX

HS Publications are now supplying a compact solid-state Test Card C generator, for video recording and as a TV service aid. The price is £185 and it is for 625 lines, with BBC legend. It's very compact and the pattern produced is superb; we'll bring you a full review in the next issue. In the meantime you can ring Keith Hamer on 0332-513399 or write with SAE to HS Publications, 7 Epping Close, Mackworth, Derby, DE3 4HR.

Another supplier is working on a 405-line device, which is intended to offer a choice of patterns and symbols as well as Test Card C. More details when we have them.

In our opinion, both these developments are very positive, almost as significant as the availability of the standards converter, since they mean people with vintage TV sets have the opportunity to put a picture on their screens without resorting to a video recorder.

RADIO TIMES CELEBRATED

The September/October issue of *Television* magazine carries a fascinating article chronicling 70 years of what author Tony Currie informs us became the world's first television listings magazine. Some old covers are shown in attractive illustrations. Tony is of course a 405 Aliver as well and you might well consider reading *Television*. Confused? In fact there are two *Television* magazines but this is the original one of 1928, the journal of the Royal Television Society (RTS). The 'other' *Television* magazine, the bookstand one, renamed itself from *Practical Television* some years back.

The original *Television* magazine comes free with membership of the RTS and whilst not nearly so technical as it used to be, it is a worthy read and the new editor is making a valiant effort to increase the editorial content. Details from Royal Television Society, Holborn Hall, 100 Gray's Inn Road, LONDON, WC1X 8AL (071-430 1000).

THE BARMY BRITISH

So ran the unhelpful headline in a *Daily Mail* review of a new book by Stephen Jarvis (*The Bizarre Leisure Book*, Robson, Books, £8.99). The book is a fairly straight treatment of unusual hobby organisations in the UK (so 405 *Alive*, the Test Card Circle and NarrowBand Television Association are all included). Sadly, the *Mail* journalist could only take the p*ss, so the article poked fun at the organisations featured and misrepresented their aims. MAKE NO MISTAKE: if a newspaper (so-called) is happy to deliberately distort the truth on a harmless matter like hobbies, just ask yourself what value they place on accuracy in the rest of their reporting. But who believes what they read in the *Mail* anyway?

STATESIDE SCENE

Those of you interested in American matters will be fascinated by two televisions that turned up in the September issue of *Antique Radio Classified* (see back of this magazine for more details of this admirable publication). On page 33 Lambert

Eulenfeld of Jacksonville, Florida is advertising a 1939 General Electric console set, model HM185. This stylish beast has a 5-inch screen, is electrically restored and is in original finish (presumably that means unrestored cosmetically). Asking price is \$7,000.

On page 98 Harry Poster of South Hackensack, New Jersey has a 'super rare scanning disc TV tuner'. This has a three-tube chassis marked 'Television and Sound Stations W1XAV - W1XAU - W1XAL - W1XG'. Very deep cathedral-shaped case with sailing ship and Baird Short Wave and Television Corporation brass plate on front. In excellent condition and priced at just \$425. Even though this is a product of Hollis Baird and not John Logie Baird and is only the tuner section, it sounds an extremely collectible piece. Why, I almost wanted to buy it myself until I remembered I don't collect mechanical-era televisions. In any case, I gather it sold very quickly.

Mr Poster is also advertising for 'modern televisions', though I'm not sure if he means this tongue-in-cheek, since the first set he lists as wanted is the Sony 8-301W. he is offering \$125 for an undamaged and complete set (but I bet you'd pay three times this price if you were buying from him!). The 8-301W, by the way, is Sony's first ever television: a delightful 8-inch portable made for the US market in 1960. It is a modern classic and well worth seeking out. The first British set from Sony came out later, about 1965, and was the 9-306UB. The 9 indicates screen size in inches and 306 is the sixth design of Sony television. An ugly brute, the 9-306 was made in many versions for every main world market, the scarcest being the quad-standard one made for France (625 CCIR, 625 Belgium, 625 France, 819 France). The TV9-90 came out soon afterwards and is a design classic, making up for the mistakes of the 306.

AUCTION PRICES

ARC magazine makes a good point about auction prices and it's worth repeating here. Auction prices are not current values; they are the result of the excitement of the auction process, the skill of the auctioneer and the specific interests of the participants. Nevertheless, auction prices serve as useful references and as another element in the value-determining process.

PHILIP TAYLOR

A letter from Philip advises that those of you who used to buy valves from Philip should note that he plans to move house and that 'casual valve sales will cease from now'. 'Now' was early September.

OUR OWN SWAPMEET?

Terry Martini writes from London:

I wonder if I may, through your magazine tell your readers a little of what I am hoping to plan next year? Many times have I wondered why there couldn't be perhaps another television swapmeet in the year. (BATC convention noted). My aim is to organise one, providing I get enough support, one Sunday in 1994 (possibly March/April) I will in due course be writing to all the vintage publications & groups for feedback on this with the advertising of the event to follow. (Tickets & booking forms for stalls etc will be issued as soon as the date is confirmed). At the moment I am checking with as many of the event organisers as possible to save clashes of swapmeets.

I have already made enquiries for a suitable hall and a suitable location, i.e. not Central London, with ease of access, local public transport, parking and suitable access

for disabled visitors etc. There will be space for between 30 to 40 stalls, and for people who only have a few items to sell, stall sharing will be available. In addition to this I hope there will be working displays of vintage television equipment, a bring and buy, a mini auction towards the end of day and refreshments etc.

I hope there will be lots of Vintage Tellies, Video, Studio Gear, Test Equipment, DX TV, Books, Components etc etc. I will not be able to do this all on my own so if there are any able volunteers out there who would like to help organise or act as a steward on the day, I will be most pleased to hear from them! I am also looking for someone to act as an auctioneer for the last part of the day so if you can help there, it would be very much appreciated. I will be very pleased to hear from you should you have any comments or suggestions. Similarly, if you would like to book a stall or have your very own vintage display. I am hoping to keep costs down to a minimum and I expect that the stalls etc will be no more than £7.00 (half price for sharing) and entrance on the day £1.00.

I'm sure it will be a most enjoyable event.

You can contact me on 071 790 6807 or by writing to 6, Levant House, Mile End Road, LONDON, E1 4RB.

MISSING, BELIEVED WIPED

A fascinating time was had by those attending the *Missing, Believed Wiped* conference and there was plenty of good news on the recovery of programmes previously believed lost.

Several pieces were handed over at the conference and it was revealed that two shows of the 1960s pop programme *Thank Your Lucky Stars* (previously believed all destroyed) have turned up in the film library of ABC in Australia. These should wing their way back to our shores in due course. The media entered into the spirit of 'lost programme fever' in the run-up to the event and ITN even filmed the BFT's Steve Bryant visiting a member of the public to recover a lost programme. The 'member of the public' was in fact our own Terry Mancini, and your editor was also able to offer the BBC a Benny Hill Show, apparently lost for 30 years.

In the general debate that followed the conference one member of the audience said it was nice to hear all these rarities are turning up but as far as the general public are concerned, they could just as well have been wiped because there's no way the public get access to the old programmes. Waiting for them to appear on TV by chance may never happen! That said, the opening of the 'TV Heaven' facility at the Bradford Museum is a positive step, as is the publication of a printed catalogue showing the television holding of the National Collection (see full page announcement).

FAN CLUBS? NOT EXACTLY, BUT...

Michael Long has sent a handy list of societies connected with old shows and whilst he didn't mention this, I think it is quite possible that some members of these societies may have old material for swapping. It must be worth a SAE to find out more about them anyway.

The Goon Show Preservation Society
27 Kew Drive
Davyhulme, Urmston
MANCHESTER

M31 2WW.

Tony Hancock Appreciation Society
426 Romford Road
Forest Gate
LONDON
E7 8DF.

The Kenneth Williams and Sid James Society
27 Brookmead Way
ORPINGTON
Kent
BR5 2BQ.

The Steptoe & Son Appreciation Society
47 Cornwell Crescent
STANFORD-LE-HOPE
Essex
SS17 7DC.

Savers of Television And Radio Shows (S.T.A.R.S.)
96 Meadvale Road
Ealing
LONDON
W5 1NR.

There is also a society for *Crossroads* but no-one seems to know where it lives.

1955 COLOUR SET

405 *Alive* had a stand at the British Vintage Wireless Society's meeting in Harpenden in September, where we met a number of subscribers old and new. One of these was Richard Pack who had brought some interesting photos of a Murphy 405-line colour set made between 1955 and 1957. In fact it was one of 16 produced in connection with the BBC's trials of NTSC colour on 405 lines at the time. The set has a 21" metal-cone CRT and looks to be well preserved. It belonged to local radio and TV dealer Yorks of Kettering, who in those days had a four-element J-Beam yagi antenna on the shop's roof to receive these test transmissions from London.

Richard says that after the shop closed, this set was saved and put into the care of the council. Presumably it will be used in a museum display some time, but it certainly is a most unusual and uncommon item.

RADIO RADIO

Jonathan Hill has published a new, enlarged edition of his book which has become the standard reference book for radio collectors. The book details the history of the radio receiver since its domestic origins in 1922 and the first edition is already a collector's item. Individually numbered copies, signed by the author, are available at £28.50 post paid from The Radiophile, Larkhill, Newport Road, Woodseaves, Stafford, ST20 0NP. For further information on the book, write with a SAE to

Jonathan at 2-4 Brook Street, Bampton, Devon, EX16 9LY.

Jonathan has just had published a delightful paperback called **Old Radio Sets** in the low-cost Shire Albums series. We'll review it better next time but it's real bargain at £2.25 (while you're buying it get **Old Telephones** by yours truly at the same time!)

NEW MUSEUM

From Hungary Janos Koreny writes. He is a retired electrical engineer and the curator of the MTV (Magyar TV) technical collection. "If you have an hour of spare time in Budapest, you are welcome to see the collection of vintage TV equipment dating back to and displaying 36 years in the history of Hungarian television (MTV). The museum is at 35 Lenhossek utca IX. District, Budapest. It is close to the Klinikak station on line 3 of the Budapest underground railway. Open Tuesdays 2 to 6pm and Staurdays 10am - 2pm. Admittance free, titles in English."

DATA PROTECTION ACT 1984

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DID THIS COPY OF 405 ALIVE DROP THROUGH YOUR LETTER BOX IMMEDIATELY IT WAS PUBLISHED?

If not, you would be well advised to take out a subscription - see details inside rear cover.

A.P.T.S.
Alexandra Palace
Television Society



See page 48

Audience Reaction

David Probert attended the Kaleidoscope 'Vision On' convention.

I thought people might be interested in this event which was held on 14th August at Stourbridge Town Hall (*Incidentally, information on this received too late to publicise in this magazine, by the way – Editor.*)

Well, with a generous amount of running time (from 10.30 am to 10.30pm) my wife Jill and I thought we would see how much we could take before the onset of 'square eyes' set in. We arrived just turned 10.30 and started our viewing with a 1968 episode of 'Gazette' with Gerald Harper (YTV, b&w VTR – the forerunner of 'Hadleigh'). We were quite surprised as to the quality of this programme looking brand new and very sharp indeed. It was shown complete with the original VTR clock starts and all captions to all parts (as were most programmes)!

After having a few chats with other 'viewers' and a look round the town centre we were back again for the children's half hour. Starting with Auntie Jean Morton and the 'Tingha and Tucker Club' (ATV, colour VTR, circa 1970) – oh to be young again and make the magic club sign! – and there's only three programmes left. Aaaahh!

On to the puppet version of 'Rupert the Bear', the one where most of the credits are ex-Gerry Anderson. And then on to 'Pipkins' (ATV, colour VTR, 1975) with the unbelievable Hartly Hare. Seeing is definitely believing! Then on to 'Sir Lancelot' from ITC but in colour and very good quality too, and there now seem to have been 13 episodes made in colour.

Next a telerecording of 'The Avengers' from 1962 with Honor Blackman and even this had the original VTR clock starts and the old ABC ident and captions. Following this, a chat by Dave Rogers (the Avengers 'oracle') and clips from the promo tape for the forthcoming video releases of The Avengers due in October or November, and by, are they good quality! Also a short 'before and after' test tape of colourisation of the Diana Rigg black and white programmes; this was done on the PAL system (stunning quality) and nothing like some of the NTSC conversions. But as yet this is only a proposal, to colourise these b/w episodes.

By now we were approaching the 'square eyes' state and decided to call it a day, even with many hours of television programmes still to go (see programme). The latter will give you a rough idea of the day; there were a few last-minute alterations because of not getting the correct permission to screen items. These Kaleidoscope presentations are laid on to raise money for charity and sadly there is some doubt whether a convention will be held next year (1994). If it is, we hope the organiser will tell us in time as this is one of the best gatherings of its kind.

THE RUNNING ORDERS

Main Room – large screen TV with back projection

10.30 GAZETTE. YTV, b/w VTR, 1968.

11.30 PRESS GANG. Central TV, colour VTR, 13.2.89.

12.00 CURRY & CHIPS. LWT, 1969.

12.30 THE MAIN CHANCE. YTV, 18.6.69.

13.30 CHILDREN'S HALF HOUR

TINGHA AND TUCKER. ATV, colour VTR, 1970.

RUPERT THE BEAR. ATV, colour filmed, 1974.

PIPKINS. ATV, colour VTR, 1975.

14.05 THE ADVENTURES OF SIR LANCELOT. ITC, colour, filmed, 1957?

14.30 SPECIAL BRANCH. Thames, colour, 25.4.74.

15.30 THE AVENGERS *Mr Teddy Bear*. ABC, b/w TR, 29.9.62.

16.30 Talk and clips with Dave Rogers.

17.00 BEASTS. ATV, 6.11.76.

18.00 REVOLVER. ATV, 1978.

18.40 THE LION, THE WITCH AND THE WARDROBE. ABC, b/w TR, 27.8.67.

19.00 CATS' EYES. TVS, colour, 3.5.85.

20.00 THE GOLD ROBBERS. LWT, made on 405 lines. 6.6.69.

21.00 THE RIVALS OF SHERLOCK HOLMES. Thames, 4.10.71.

22.00 CASTING THE RUNES. YTV, 24.4.79.

23.00 Closedown.

ABC Room – standard TV

10.30 ARMCHAIR THEATRE *Man and Mirror*. ABC, b/w, 13.6.65.

11.30 PATHFINDERS TO MARS *Episodes 1 and 2*. ABC, b/w TR, 11.12.60 and 18.12.60.

12.30 THE AVENGERS (?)

13.30 PUBLIC EYE *The Bromsgrove Venus*. ABC, b/w from a 405 VTR, 18.3.68.

14.30 PATHFINDERS TO MARS *Episodes 3 and 4*. ABC, b/w TR, 25.12.60 and 11.1.61.

15.30 ARMCHAIR THEATRE *Don't utter a note*. ABC, b/w, 9.4.66.

16.30 ?

17.00 REDCAP (pilot). ATV, b/w, 17.10.64.

18.00 PATHFINDERS TO MARS *Episodes 5 and 6*. ABC, b/w TR, 8.1.61 and 15.1.61.

19.00 UNDERMIND. ABC, b/w, 5.6.65.

20.00 HOWERD'S HOUR. ABC, b/w, 12.5.68.

21.00 OUT OF THIS WORLD *Little Lost Robert*. ABC, b/w TR, 7.7.62.

22.00 ARMCHAIR THEATRE *The Ship that couldn't Stop*. ABC, b/w TR, 2.7.61.

23.00 Closedown.

Bar area – standard TV

10.30 SECRET BENEATH THE SEA *Episodes 1 and 2*.

11.30 DANGER MAN.

12.30 SECRET BENEATH THE SEA *Episodes 3 and 4*.

13.30 THE SAINT.

14.30 THE STRANGE REPORT.

15.30 Three generations of CROSSROADS, 1974, 1978, 1981.

17.00 SECRET BENEATH THE SEA *Episodes 5 and 6*.

18.00 THE AWFUL MR GOODALL.

b/w = black and white

TR = telerecording.

VTR = video tape recording.
Dates shown are original transmission dates.

All I can say is 'what a session!' How on earth could you watch so many good programmes, especially when several good ones were shown simultaneously? Oh well.... [Editor].

441 Alive in Hamburg

by Terry Martini

This is my first article for the magazine. Here goes...

After having a most enjoyable time in Hamburg, Germany what better way I thought then to round off the trip with a look around some of the television attractions from days past.

Actually there was a distinct lack of the usual "Boot fair" type markets & junk shops that we are so used to seeing here in the U.K. So I was left with an interesting list of museums and collections to visit. Two of which are housed in Hamburg. These are the Museum of Post and Electrum, the Museum of Electricity. It is interesting to note that both of these are run and funded by the post office and the electricity supplier H.E.W.

A trip first then to Electrum which was most fascinating. Many of the exhibits had buttons to activate them which reminded me of the Science Museum here in London. The Museum is housed in a fairly modern building on two floors just outside of the main city centre. My first impressions were of uncluttered and very interesting displays. Unfortunately, the handbook for the exhibits was only in German. I was pleased to be able to find the television sets on display of which there were about eight or so in all. The first being a Telefunken mirror lid set of 1937 model V1/2. (fig 1).

Visually it was in good condition although it is unclear whether the set had been restored at some stage by somebody, as the mains lead had been cut off. A clear piece of perspex had been fitted in place of the original card backing presumably for the average visitor to be able to peer into the works. This I might add was no mean feat given the position of the set. However it does appear to be totally original internally. The other sets displayed in an adjacent display (fig 2) were top, Philips set dated 1958. Model, series 4000. Yet another Philips set. This one being without a number but dated at 1951. And a Schaub - Illustra Model FE.T 8085 from 1952 (this one puzzled me). Was it a re-badge job for a department store or a small T.V. & Radio concern from the period? [No, Schaub is or was a well-known manufacturer, later known as Schaub-Lorenz, part of the ITT Group - Editor]

The other sets on display were a projection set from 1952 (fig 3) (no make or model number could be found). And an early 1960s set made by Philips, (fig 4) complete with a period aerial! (what do they call that style?). Philips seem to have been a very popular in Germany judging by the Radio & TV on display!

I was most impressed with this museum. The underlying theme of course is electricity from the beginnings, the various exhibits confirms this. I only wish that there could have been more on TV technology but in fairness this would have detracted from the underlying theme of Electrum.

The museum is not geared up for the English visitor so a smattering of German does help. I wanted to find out more about the TV on display and if they had more hidden away. Unfortunately, the person in charge on the day of my visit couldn't help. Still, I came away with a free poster!

Anyway, it was on to the museum of post which is housed on the top floor of the main post office and admin. building. For those of you who are interested in

communications in general then this one is for you! From Television to Telephone or so I thought. The description given in the handbook describes it best. "The visitor retraces steps in the development of communications from the beginnings of fire signal to the reproduction in the human ear right down to the very latest invention". Again, lots of interesting displays and buttons to push. Visitors can mess about with the working telephone exchanges and telex terminals, and a host of other items of equipment.

The museum trustees are very trusting having so many knobs just waiting to be pulled off and equipment damaged by vandals. Well after a real good look round and still no TV sets lurking around the next corner I went off to find a member of staff who spoke better English than I spoke German) only to be told that, due to space and, wait for it lack of funding the TVs were in storage (damnation!) so that was that ! This museum is documented as having a TV display. The museum will supply a A4 booklet for the English visitor for the walk around. Entrance to both museums is free. Interestingly only the Electrum is mentioned in the local tourist guide.

I must not forget to mention the Hamburg TV tower (fig 5) which is open most days to the public. The high speed lift whisks you up to the viewing platforms of which there are two plus the revolving restaurant. Reminds me of the Post Tower. On the technical side of things (of which I could find out very little) The usual UHF TV is radiated to the city via the mast. The rest of the dishes are for uplinking and downlinking the various other communications in use. The tower stands some 279 metres tall and was opened in march 1968. Its a little hideous in appearance but worth a visit for the views of the city. The entrance charge is DM6, about £2.50.

On my last morning in Hamburg I chanced upon a shop selling second hand TV and radio (the first). Sitting in the window and looking rather grand was this Philips - Michelangelo set with a record player and a 4 band stereo radio. I think I am correct in estimating the screen size at about 20". I discovered from the shop owner that it came in as fully working, apart from the usual shot of switch cleaner. He claims it is about 40 years old. I'm not sure that's correct. I would say more like 1960s. Anyway a Philips collector might be able to confirm this, assuming of course they were sold outside Germany. The price secondhand, wait for it DM1200, about £480.00. The shop does have other old TVs of various ages as well. Anyway if you are interested I have the address and phone number for the shop. I'm sure there must be more in Hamburg. Perhaps collectors like ourselves. But where are they all?

Well folks there we have it for my first article. I hope I will be permitted to contribute again to the mag. Perhaps a more technical subject next time ! In the meantime, if you would like any further information on the places visited, I will be pleased to help.

I would also like to thank Andy for the supply of the information for Berlin. I couldn't make it this time ! And also to Mr Gerhard Ebling of the German vintage wireless magazine - *Funkgeschichte* for a listing of collections and museums.

Thanks Terry for a fascinating piece. Let's hope other readers who venture abroad will also seek out information like this. In most countries the post and transportation/communications museums seem a good bet.

Incidentally, owing to production difficulties, the pictures for your article have had to be held over to the next issue.

Missing, Believed Wiped *Special*

Introduction

In the last few years, British television has witnessed a boom in the re-use of programmes and extracts from programmes which had previously been thought consigned forever to the archives. This began with the scheduling of cult series on Channel 4 and the creation of lengthy archive evenings, leading ultimately to TV Heaven. The BBC responded with complete days of archival programming such as *The Lime Grove Story*, *TV Hell* and, most recently, *One Day in the Sixties*, and by establishing an Archive Unit to create archive-based programming. Turn on your set this week and you can see old pop recordings in *DJ Heaven* or compilations of *That Was The Week That Was*. Finally, an entire channel, UK Gold, was set up to exploit the archives of the BBC and Thames Television. In the meantime, the British Film Institute has continued its weekly evenings of television screenings and the home video market has seen the expansion of impressive television catalogues.

The impression created is of a television heritage which can be conjured back on to our screens at will. In fact, the appearance of old television extracts hides the gaps in the archives as much as it illustrates their range. One of the most frequently cited programmes in many contexts is *'Till Death Us Do Part'*: a milestone in television comedy, a critical reference point in the debate on 'taste' and a social document in its own right. Yet, from the first three series made in the mid- to-late sixties, the BBC possesses only two programmes and a ten-minute fragment of a third plus a documentary on writer Johnny Speight containing several brief clips; enough to illustrate a point but scarcely what one might hope to find.

The catalogue of what has failed to survive makes depressing reading: 400 out of a total of 430 episodes of *'Dixon of Dock Green'* made between 1955 and 1976; the final four episodes of *'The Quatermass Experiment'*; several plays by Mercer and Potter; much of *'Armchair Theatre'*; most of *'Sunday Night at the London Palladium'*; *'Tyranny'*: *'The Years of Adolf Hitler'*; a 1959 ITV documentary which featured an interview with Hitler's sister; James Burke and Patrick Moore's presentation of the first moon landing; Kenneth Tynan using a certain four-letter word for the first time on TV; most of *'At Last the 1948 Show'*. Opinions differ as to the relative merits of these items, but they are just a tiny few examples from an enormous list which encompasses vast amounts of television entertainment – dramas, comedies, variety, game shows – as well as the large majority of programmes transmitted live.

The destruction of television programmes by the organisations which produced them was due to a combination of technological, cultural and operational influences. Of these, the cultural forces were by no means the least, taking the form of an attitude that television was, by its nature, ephemeral and therefore not worth preserving. Over the years since the mid-seventies a change in the cultural environment and, more importantly, a realisation of the economic value of archives, have combined to improve enormously the chances of television programmes being preserved. At the same time any possibility of recovering some of the 'lost' treasures of the earlier years is being explored. Not all the mistakes of the past can be remedied, but the search goes on.

Steve Bryant, Keeper of Television, National Film and Television Archive.

Twenty Key Missing Programmes

Drama	Armchair Theatre: No Trams to Lime Street (1959)	ABC
	Madhouse on Castle Street (tx 13.1.63)	BBC
	A Suitable Case for Treatment (tx Nov 1962)	BBC
	and other plays by David Mercer	
	Message for Posterity (tx 3.5.67)	BBC
	and other plays by Dennis Potter	
Sci Fi	A for Andromeda (1961)	BBC
	Doctor Who (esp. 'The Tenth Planet'1, ep. 4)	BBC
	Out of the Unknown Series 3 (1969)	BBC
Comedy	The Likely Lads (1964-) [many episodes]	BBC
	On The Margin [Alan Bennett] (1966)	BBC
	Till Death Us Do Part (1966-) [many episodes]	BBC
Pop	Juke Box Jury (1959-1967) [esp. The Beatles]	BBC
	Thank Your Lucky Stars (1961-1977)	ABC
Light Entertainment		
	Sunday Night at the London Palladium (1955-65)	ATV
	[very few survive]	
	Opportunity Knocks (1956-1977)	ABC
Current Affairs		
	Coverage of the first moon landing with Patrick Moore and James Burke in the studio	BBC
	The first News At Ten (tx 3.7.67)	
Childrens	A Tale of Two Cities (1965)	BBC
	(and several other Sunday serials from the 50s & 60s)	
Soap	Emergency Ward 10 (1957-67) [few survive]	ATV
Jazz	Jazz Goes to College (1966-67)	BBC2
Incomplete	The Crucible (1959) with Sean Connery, Susannah York	Granada
	[the final 18 mins are missing]	

A report on the convention by Terry Martini

It was one of those horrible, wet & cold Saturday mornings, but off I went with a goodly clip towards the National Film Theatre, at the South Bank, for what I was hoping was going to be an interesting and informative day. Read on ...

The proceedings were introduced by TV Presenter Barry Took who, went on to explain his connections with the BFI/NFTVA. (For some years Barry sat on the Acquisition panel. Apparently, there were many heated debates on what programming should be purchased for the archive.) He then introduced Steve Bryant, Keeper of Television NFTVA, Adam Lee, Archive Selector for the BBC and Tony Rowlands, ex-Thames TV who spoke on many aspects of the recovery of lost programmes. The legal aspects of holding junked programmes was also touched upon although apparently it is a bit of a grey area. Adam Lee, denied that the BBC pay for the return of its programmes. But we know different, don't we? Tony Rowland told us how a very early video tape (1958) was discovered when Thames TV had their big clear-out. It contains some drama programming made by Associated Rediffusion, complete with spliced edits. This goes to show that what they think is lost might only be misfiled. Adam Lee explained how the BBC is in the process of transferring video recordings from 1 & 2" Quad VT to the new digital standard (D3). One of the advantages with this system is that you do not get generation losses by any further D3 transfers. The project will take at least 5 years to complete. A number of clips were shown during this first discussion including one submitted by Neil Ingoe, who is a keen TV programme collector. It was a VHS copy of a lost 'Till Death Us Do Part'. Although a poor copy, it illustrated very well the fact that some of these programmes must still exist in the hands of collectors. During its screening Steve Bryant was approached at the stage by the person who apparently has the original telerecording and offered to loan it for copying (see end comments). Part of a 'Doctor Who' episode was also returned on the day. Which I thought was a jolly good start. I must emphasize though that the NFTVA are looking for all lost programmes, and not just those mentioned above!

After the lunch break we were treated to five rare clips from the archives. They were 'A for Andromeda', of which very little exists, Cilla (an extract from Cilla in Berlin; at the end of this clip she makes an effort to speak German which resulted in laughter from the NFTVA audience), Doctor Who episode 5, Ambassadors of death, Till Death Us Do Part, Peace & Goodwill from 1966 and the New London Palladium Show from 1966. This last was an interesting clip as it is the earliest known example of a British colour videotaped programme. Lew Grade borrowed some 525-line colour cameras and quad machines from the USA. The clip shown was four songs performed by 'top of the bill' Roy Orbison. Complete with disappearing mike stands into the stage! The quality of the recording was very good considering the age of the original tapes.

The convention then reconvened and Brian Jenkinson was introduced. Brian, is on the technical side of things at the NFTVA and went on to explain his work in recovering programmes from many obsolete formats of video. He illustrated this by showing a short film on the Steptoe & Son videotape recovery. (see also end comments). And the problems encountered with fragile and sticky tape. I must hasten to add that no mention was made at all to the help given by some of the professionals and enthusiasts outside the NFTVA. This surely discourages others to loan expertise and equipment. Ralph Montagu, BBC explained how Doctor Who b/w telerecordings and 525 line colour Betamax recordings

were married together to produce a colourised copy that was as good as the b/w telerecording. A demonstration film was shown to highlight the problems encountered. The cost was about £1000.00 per episode which BBC enterprises thought well worth it as it has been a very successful seller on VHS. I can't help but wonder if they would have done this if it were not for the 'sell through' video market!

Many questions were put to the speakers by the audience on the various technical matters. Andy Emmerson raised an important issue on the subject of the number of 405 Alivers that run and maintain old VTR equipment. Brian Jenkinson didn't seem to want to acknowledge this fact. I think this must be 'bask in your own glory time'! Questions were raised on the current VTR technology. Most broadcasters are adopting the D3 standard, although there have been a few teething problems. Brian Jenkinson said that when C format was released there were interchangeability problems between Ampex & Sony machines – these were in due course ironed out. It is estimated that there are at least 200 video formats to date which is a 100 more than I thought!!!

The final part of the convention was on the Rock & Pop side of Television. The speakers on this subject were John Platt, Andy Neil and Keith Badman. (listed as consultants in the agenda). A number of very, very poor quality clips were shown in fact 30 line TV has better definition. (not helped by the video projector system the NFTVA have for screenings) If you like Jimi Hendrix then you will be pleased to know that a number of TV shows, and guest spots still exist. The panel themselves seemed to be after Pop material more for themselves than the NFTVA. And still no one knows for sure how 'Juke Box Jury' ended up in the USA. I raised the question on the number of early 'Top Of The Pops' that still exist. It seems very few. This also is true of 1970s episodes as some have been wiped, while others have their presenter links missing. The conclusion was that some material from the 50s and 60s still exists, such as The Beatles, Manfred Mann, etc, but in the hands of collectors or foreign TV companies.

Steve Bryant wound up the day's events and concluded it successful. Many said that it should be a yearly event. I myself found it a most enjoyable day out. It was nice to see many familiar faces and people in the 'business'. I thought that the £9.00 entrance and then another £3.95 to see a screening of Moonbase 3 (see end comments) a little pricey and may have put many off from coming along to NFT. (and no free tea and biscuits).

END COMMENTS.

I have recently spoken to Steve Bryant about the 'Till Death Us Do Part' telerecording. He tells me that despite a kindly reminder letter to the collector involved nothing yet has appeared. (no comment!) Also I have heard recently that four more Steptoe episodes have been recovered on half-inch Sony CV-2000 tape from the very same place as before. (Basement store area of one of the writers). The screening of Moonbase 3 was a disappointment. A total bore!!! I heard someone say afterwards: "I can see now why the Beeb junked it".

I made the ITN midday news the day before the convention with some of my collection of VTR actually, I had a telerecording of 'The Julie Andrews Hour' made by ITC in 1972. Steve thinks it could be a lost programme. The ITN cameraman was in a state of awe when he saw the collection, saying things like "We used those at the BBC 20 years ago" Cheekily, I offered him fifty quid for his Betacam on his way out!!!

I hope to be visiting the BFI's Borehamwood complex, hopefully soon, which should make an interesting future article for the mag!

A FOR ANDROMEDA TO ZOO TIME

THE TELEVISION HOLDINGS OF THE

NATIONAL FILM AND TELEVISION

ARCHIVE

1936-1979

The National Film and Television Archive is one of the world's largest independent archives dedicated to the preservation of national television output. To celebrate the sixtieth anniversary of the foundation of the British Film Institute, the NFTVA has compiled a catalogue of its collections of pre-1980 television programmes.

The 10,000 entries in the catalogue reflect the complete range of broadcasting: major drama series (*Play for Today*, *The Wednesday Play*), influential current affairs series (*This Week*, *World in Action*), arts programmes (*Tempo*, *Aquarius*) and a huge array of children's programmes, sport, royalty, politics, elections, sitcoms and soaps.

The illustrated catalogue is the first to document comprehensively everything that has survived and been preserved by the NFTVA from the first forty years of television. Entries are arranged alphabetically by series and main title, giving transmission dates, production companies and major credits. It is supplemented by a genre index which brings together programmes and series within a common theme.

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A Hoax, Intrigue and Mystery

by Paul Lee

I have summarised the latest information about the 'Doctor Who'/'The Tenth Planet' :4 hoax last October.

Adam Lee, Archives selector at the BBC Film and VideoTape Library, was informed as to the existence of the episode [TP:4] after 'Doctor Who' author Mark Gatiss informed him as to correspondence between himself and a film collector, which occurred in 1986. Fan speculation had already escalated to fever pitch, because, as I stated, this episode and 'The Traitors' were definitely not junked by the BBC in the 1970s; these two episodes were stolen after 'Blue Peter' used clips in their 10th anniversary special on November 5th, 1973.

Mark Gatiss, who was a keen episode-hunter broadcast the plight of the 'lost' episodes on ITV's teletext service ORACLE over a weekend in July. A few days later, Mark received a letter from BBC sound engineer 'Roger K. Barrett' (a pseudonym), who claimed to have Hartnell's fabled last episode, as well as seven other existing episodes, namely '100,000 BC' parts 1 to 4, and parts 1,3 and 4 of 'The War Machines'. Whether parts 3 and 4 of 'The War Machines' are copies of the same versions as were recovered from Nigeria in 1984 and thus contain the same edits is, at this time, unknown.

'Barrett' was willing to sell the episode to Mark and his friends for £500. At about this time, fan magazine DWB was printing hints about Tenth Planet :4, and this caused a strange interlude in Mark's negotiations. After this, Barrett rejected the money (which was raised), but settled for a copy of 'Quatermass and the Pit', which was not yet available on commercial video.

At about this time, Barrett was writing to a number of other fans (offering one of them the film print for £800), but reneging on all arrangements, and Barrett became greedier and greedier. Mark's negotiations dragged on until 1988, when Barrett severed contact after he had heard that his name had been leaked.

Nothing more was heard until 1991, when Mark noticed a small piece in the news section of Marvel Comics' *Doctor Who Magazine* about a consortium of ten fans who had each contributed £50 each towards buying Hartnell's finale on the understanding that the episode would not be returned to the archives. Mark, who was friendly with magazine editor Gary Russell, supplied copies of Barrett's letters, and, at his request, passed copies onto Adam Lee, after Russell was convinced of the letter's authenticity.

Roger Barrett had been writing from a c/o address in the Hendon (north-west) area of London. In the past (in the early 1990s ?), one fan had gone to an address in London, but had been informed that their suspect, the prior occupant of the address, had since moved house and had not left a forwarding address! Adam Lee undoubtedly did what I did, which was to trace the 1986/7 owner occupier of the Hendon address, a person referred to by name in one of Barrett's letters as 'a colleague'!

Perhaps I should mention that early letters from 'Barrett' were signed Sid Barrett. This could be a reference to 'Pink Floyd' singer/guitarist/songwriter Roger Keith Barrett (the middle initial fits!), whose stage name was 'Syd' Barrett, and who suffered from a mental illness. Is this relevant?

Adam had to put some pressure onto 'Barrett' to return the episode, which was done in October, 1992. Unfortunately, 'Barrett' had sold the film print onto someone else a few years previously, but it was understood that he had kept a copy on an old Shibaden tape. Barrett handed over two one-hour tapes, which were alleged to contain all four episodes of 'The Tenth Planet' (note how this differs from Barrett's initial claims of the contents of his 'Doctor Who' collection!).

Due to the archaic nature of the Shibaden format, the crucial tape was sent along to Steve Bryant at the NFA. When it was finally viewed by the Shibaden engineer in November to check for picture quality, it was found to be completely blank!

I heard some time back from a fan who had been in touch with Barrett (but how long ago was not mentioned), that he had sold the print onto a film collector (not necessarily a 'Doctor Who' fan) for £5,000 an undisclosed number of years ago! Although I know this collector's name, I am not certain that Adam Lee has been in touch with this person, despite him making some efforts to try and trace the current owner with information supplied from Barrett (who Adam Lee regards as a hoaxer). I know that the alleged owner works on an oil-rig, but since this information has (apparently) come from Barrett, perhaps we should question its worth! Stories I had heard indicated that Adam Lee had traced the owner of 'Tenth Planet' :4, but that he had been extremely unco-operative in his replies, despite the 'finder's fee'.

I have written to the real identity of 'Barrett', but at this time of writing (20/9/93), four weeks on, I have not yet received a reply. If this character is reading this, perhaps he'll get in touch c/o of the editorial address? When people have tried to get in touch with 'Barrett' in the past, it was not uncommon for post to be returned 'Not Known At This Address'; probably because 'Barrett' had since moved house (a fact that I have verified for myself).

Perhaps it is pertinent to mention here that there has been no mention at all of the other stolen episode, which was taken some time after telecine on November 5th, 1973, some time after 12.15pm. The sound recordist's name does not appear on the camera script cover for that 'Blue Peter' edition of that date, although it is possible that the listed sound supervisor did have an uncredited technician or assistant. Also, the suspect's name does not, as far as I can gather, appear on any of the 'Doctor Who' cast lists. But this proves nothing; absence of proof is not proof of absence.

TALES FROM TELEVISION HOUSE

Dicky Howett has a chat with Alan Butcher

Alan Butcher once worked for ITN. Alan also once worked for EMI and Thames TV, but that's another story.

Alan Butcher joined ITN in 1963 and worked for a year as a cameraman and technical assistant. In those days, ITN shared premises with Rediffusion and Alan well remembers ITN's 7th and 8th floors overlooking Kingsway.

"There are quite a few stories about ITN," recalls Alan. "Some of which you might not want to hear about."

I did indeed wish to hear about, but first I asked Alan for a few technical details.

"The ITN studio had four cameras, Marconi Mk 4s, (4 1/2" image orthicons), three of which were mounted on Vinten 'Springer' (counter-sprung) pedestals. Two of these cameras were used solely for captions, positioned side by side. Another camera, taking the newsreader was on a Debie pedestal which could be wound by hand up and down, quite low. This meant that we could frame the newsreader with the camera looking up slightly, so that he hadn't far to look from his script to the autocue. In fact it wasn't called 'autocue' then. That was before John Kingsbury's company put it on the commercial market. ITN had developed their own version, very similar to the 'Autocue' model. With this they had small Pye monitors reflecting onto glass. The script, typed double-spaced onto a sort of cash machine roll of paper was passed underneath an industrial camera by a script girl. The girl had this long roll which she inched under the camera. She started off with all the paper under her legs, then at the end of the news it all ended up the other side of her table. Any changes in the running order, and it was scissors and sticky tape time!"

I then broached the subject of lighting. I mentioned that I had seen photographs of the ITN studio taken in the 1960s. The lighting set-up looked unusual to say the least. I asked Alan why, above the caption stands, all the scoop lights pointed upwards, aimed at suspended white boards away from the images to be televised.

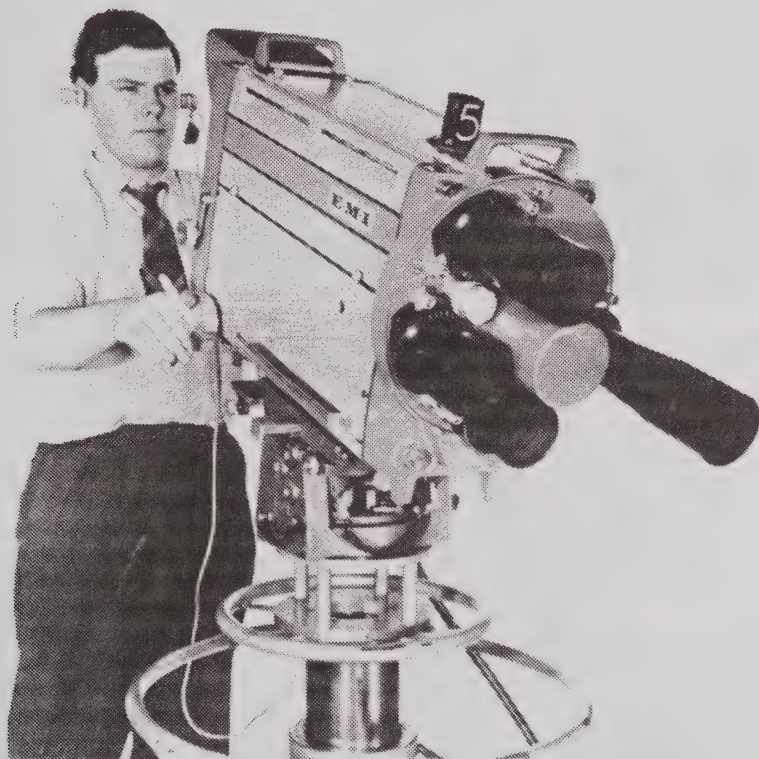
"We did most things live. Nowadays, every photo or map is stored digitally. Then we had to get the best out of anything. Indirect lighting, bouncing a beam off the white boards was a way of smoothing out the final image, cutting out filament hotspots and reflections on glossy photos. Usually, these were agency wire photographs. The director might want us to frame, say, two people in a crowd of twenty. For this we had to get in close. On one occasion all we had was a passport photo. So we took off all the lenses on the turret leaving just the 1 inch. Then we unscrewed the lens hood and almost pressed the glass onto the photo. We had to record that sequence. No way could we do it live. Just as well we did record it for after 15 seconds the caption-stand collapsed!

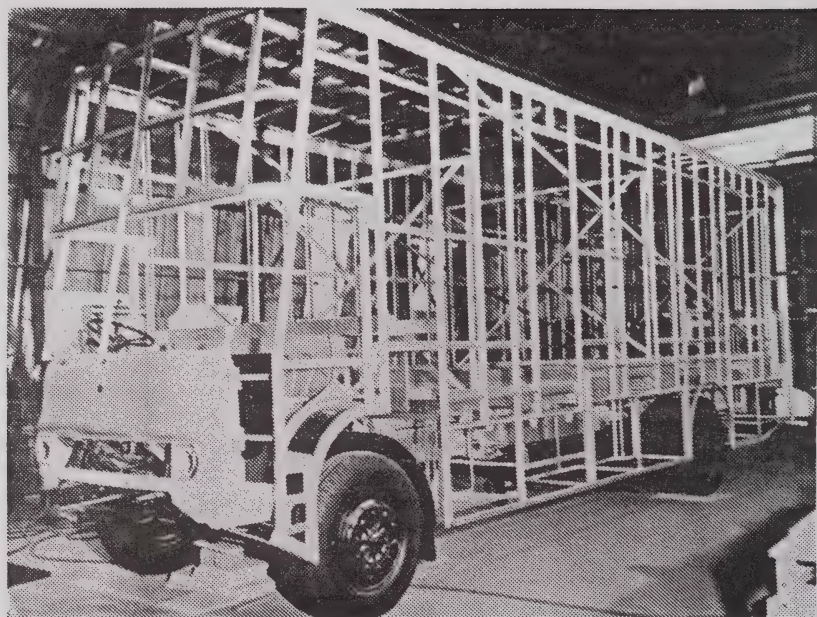
On another occasion Alan went to the Moon. "That was in 1964, when the Americans or was it the Russians sent a probe to the Moon and it deliberately crashed, sending back a series of still pictures as it got closer and closer to the surface. We at ITN took the final picture, enlarged it to ten by eight, FEET that is, and then arranged the sequence as follows. We played some 'Sputnik' type music and I slowly zoomed into the photo, re-creating the 'crash landing'. This was very effective and after the 6 o'clock bulletin went off the air, a very senior ITN man came into the studio, chortling away. He clapped me on the back and said he'd buy me a beer. It turned out he'd had a frantic call from a newspaper offering to buy the FILM! They thought we had exclusive film of the moon crash landing. All we used was the same still photograph the newspapers had. They had been totally fooled!

(1) Alan Butcher mans an EMI 203 4 1/2" image orthicon camera for publicity purposes in 1959.

(2) Naked outside broadcast van! A Granada TV scanner under construction at EMI in 1969. The framework is wood with aluminium strengtheners.

(3) Off to Moscow! This modest 4-camera OB scanner, bought by Russian television in June 1966 is fronted by an EMT 206 4 1/2" image orthicon camera (a transistorised version of the 203). Note the inept attempt to graft onto the perfectly adequate 'EMI' logo, a graphically redundant 'tv'.





And now Roger Bunney introduces an article which first appeared in a very small circulation newsletter of the Maple Society, a sort of appreciation group with an interest in the Isle of Wight. The article's writer has been involved in the trade for many years.

Post-War Watching on the Isle of Wight

by Peter Zwicky-Ross

I first saw a working television set in 1938. Unfortunately I can't remember what make it was, the screen size on the very bulbous tube was around 12 inches, the picture was quite impressive to a small schoolboy and had a distinctly blueish tint. I remember the programme was some sort of chat show with various celebrities saying nice things about the infant TV service. It was a floor-standing model with a direct viewing tube surrounded by large areas of highly polished wood. I had been taken to the local wireless shop to see it by my father – but not before being firmly assured that at 75 gns the likelihood of our ever owning one was pretty remote. At that time, I believe, he earned about £16 a month.

Only one dealer in our London suburb seemed interested in TV and I only recall ever seeing one demonstration set running in his shop; no doubt orders were taken, but as we all know, trade was not brisk in the three years leading up to World War II. Then, later in 1938, my father retired and the family upped sticks to go and live down in the Isle of Wight. My next sight of a TV was in 1946.

This was at Wootton, quite close to Ryde. The set was a nine-inch table model Murphy, basically almost identical to a pre-war model but using later types of valves – lots of them. The transmitter (the only one, of course) was about 90 miles away but reception was pretty good provided one kept an eye peeled for any variation in contrast, there being no such thing as contrast control in those days. At that time, the owner believed that he was one of only about six people on the Island owning a TV. Reception was good for the hour or so that I watched, but the owner told me that there were days when the picture fell short of entertainment value.

1948 found me working in the service department of Walter Sherratt in Newport. Sherratt, known as 'Skipper' to all his staff, had undoubtedly the best radio business on the Island. Well established in the pre-war years, he employed about 14 people of whom five were van drivers whose sole task for five days a week was collecting and delivering accumulators and H.T. batteries to the four corners of the Island. Naturally, this was because so much of the Island was not supplied with mains electricity; it was well into the fifties before this trade began seriously to decline.

By 1948, radio and television production had resumed and sales of new sets were rising, but I still saw a steady flow of pre-war radio sets landing on the bench. Many of them, particularly the HMV range, were of a quality of manufacture vastly superior to the post-war product, despite the advances in technology made during the war. Things like motor tuning with AFC, push-pull audio stages, multiple speakers, RF stages and variable bandwidth IF amplifiers were at all to be found, albeit at a price. As for cabinet work, well, the dashboard of today's Rolls Royce is no better made. But what about TV?

I understand that Sherratt started trying to receive TV on the island in the pre-war period, purely because it was good propaganda for his business. Tucked away in a corner I saw a pre-war HMV receiver with a five-inch tube and including an all-wave radio. Sherratt realised that the signal only produced a viewable picture for a relatively small percentage of the time, but it all made him talked-about. After the war, he bought a small number of selected TVs in order to gain experience before the island was given a transmitter at Rowridge in the early fifties. One of those sets was a 10-inch Marconi which I was lent to take home to Totland Bay where I lived in order to sample the signal at the western end of the island. The set was about the size of a small dog kennel with the picture at one end. It weighed not far short of a hundredweight and needed two of us to lug it into our house. I then scaled the house roof pulling up behind me a Belling-Lee 'H' aerial made of galvanised steel tubing and trailing a length of screened twin feeder. Sweating freely I got it located into the chimney brackets and pointed hopefully in the direction of Ally Pally.

The family sat around expectantly as I switched on. After a couple of minutes, a pale glimmer appeared together with a loud hiss from the speaker. Nothing else. Derision and disappointment all round. I left the set running and stepped outside to gaze at the aerial, seeking inspiration. A shout came from indoors 'There's someone moving about! I dashed in to see a faint human form wobbling about on the screen. A faint sound of music penetrated the hiss. We sat stock still and gazed at the screen while the form and music slowly improved until, in about 20 minutes, the picture came up quite nicely and the sound

was really rather good. It was one of our early lessons in fringe TV reception that, when the picture was hardly visible, the sound was quite good and vice versa. My mother commented that if the thing took twenty minutes to warm up it would be a good idea to set the alarm clock half an hour ahead of the programme!.

The rest of the evening's viewing was very good indeed with a nice solid picture and we were hugely entertained by a play, the entire action of which was confined to four studios. Every so often an actor would freeze and finger his nose, the sound would cut while he received a prompt, and the action would continue.

And, on the very first evening, it happened: the picture went off, followed by the sound, and a caption appeared – soon to be famous throughout the land – 'Normal Service will be Resumed As Soon As Possible'.

I retained that Marconi TV for several weeks and it soon became clear that reception on the Island was only adequate in the Ryde area and even then, you needed to be of a phlegmatic disposition during the frequent periods of poor or nil results, such were the post-war days of Island TV; now, it is accepted that, perhaps with the possible exception of Channel 4, the Wight is fully provided with TV programmes. As for programme quality... well, we all have our own views on that.

On a Musical Note

by Tony Clayden

Thanks to the help and interest of two fellow 405 Alivers, I now have a lot more to relate about 'Lunch Box'. Alexander Gleason's sharp eyesight and quick thinking has

resulted in my becoming the proud owner-driver of a pristine copy of the LP, as recalled by Alan Keeling on page 35 of issue 18. This was made some years after the EP, by which time the show had acquired a new signature tune – 'Lunch Boxer' – which replaced the original 'Hedge Hopper'. Both were written by Jerry Allen and sound, not surprisingly, quite similar. The album certainly catches the spirit of the show, as I remember it, and is well worth looking out for – it's amazing how records like this often turn up at car boot sales and in secondhand shops.

I am also most grateful to Paul Sawtell, who is a long-standing friend of Lionel Rubin and who kindly arranged for me to speak to Lionel on the telephone, in order to learn more about the show and its performers. He confirmed that 'Lunch Box' first went on the air in September 1956 and ran till October 1964, when it made way for 'Crossroads'. This marked Noele Gordon's acting debut, and the new show was produced by Reg Watson, who had also worked on 'Lunch Box'; he was eventually to return to his native Australia, to produce another soap called ... 'Neighbours'!

Jerry Allen and His Trio were originally a variety act, obtaining most of their work through the Will Collins Agency; this was an old established firm, run by one Joe Collins, the father of Joan and Jackie!

When 'Lunch Box' started, the group became 'Jerry Allen and his TV Trio' and moved permanently to Birmingham. Besides playing and singing, the boys took part in comedy sketches, for which they wrote all the scripts – apparently they didn't get any extra money for this!

In addition to the five-days-a-week lunchtime show, they were contracted to ATV for other productions. This led Jerry Allen to form a larger ensemble which appeared in its own right on a television Big Band show and also accompanied such epics as the game show 'Dotto' and the Carroll Levis Show (remember these?), all from the Alpha Studios in Birmingham. The band was also popular in local jazz clubs and venues such as the Solihull Civic Centre.

After 'Lunch Box' folded, Jerry and the Trio went their own separate ways; Jerry returned to the South, concentrating on playing and arranging, and amongst other things, he was to be involved with the first album by The Barron Knights. Lionel Rubin eventually became percussionist with the BBC Midland Light Orchestra, and in 1973, together with the trio's bassist Ken Ingarfield, he joined pianist Brian Pendleton on BBC's 'Pebble Mill at One' programme and stayed for eight years. Ken went on to join the Syd Lawrence Orchestra (as previously mentioned) and more recently Brian Pendleton has become the orchestra's regular conductor.

I asked Lionel about **Alan Graham**, the trio's vibes player. Although they have lost touch, he was able to tell me that for many years Alan worked on BBC's 'Play School' and also toured with Shirley Bassey.

Sadly, there appears to be a decreasing amount of work around for professional musicians these days and Lionel has been obliged to seek regular employment outside the music business. He still has his drum kit, however, and plays the occasional 'gig' – sometimes with Paul Sawtell!

Moving on but whilst still on the subject of signature tunes, do you remember the music used for 'What's My Line'? The programme used two different themes – 'Parisian Mode', a composition by Woolf Phillips (one-time musical director to Vera Lynn and brother of jazz clarinetist Sid Phillips) and performed by his orchestra – and 'Jet Journey' by Ron Goodwin, also played by his orchestra. Unless my memory is playing tricks (quite a feasible possibility), the early shows used 'Parisian Mode', then

came a spate of 'Jet Journey', followed by a reversion to the original tune again. Perhaps someone out there can confirm. Unusually, the BBC chose to employ commercial recordings in both cases, rather than the cheaper option of publishers' library discs which would have saved a fortune in performing fees.

Now does anybody remember a programme called 'ABC Music Shop' hosted by a Canadian called Jerry Wilmott? It was on ABC television and was similar to 'Lunch Box'.

Finally, I wonder if Brian Pethers (page 39, issue 18) is thinking of the Robert Farnon opus 'Gateway to the West'? It's certainly the right kind of music for the film he mentioned, 'Severn Westward'. The composition entitled 'Carriage and Pair' (which was featured in the full-length film 'So Long at the Fair') was written by the late Benjamin Frankel – it's probably his most well-known work. The film dates from the late 1940s and starred Dirk Bogarde and Jean Simmons. It was one of the very last Gainsborough productions, and was made at Pine wood because the company had by then vacated its former studios at Lime Grove, to make way for a certain other organisation!

Notes and Queries

HAZEL COURT

This sounds like the name of a block of flats in Roehampton but Tony Clayden assures me it is the name of a popular actress of the 1950s. He remembers a TV programme of the era called 'Dick and the Duchess' and the duchess was, he thinks, played by this same Hazel Court. Can someone put him out of his misery and add a few more details? The programme was obviously made with a view to export as it contained a lot of 'obvious' London locations shots, more double deck buses that you'd ever see in reality, and so on.

AR-TV ANNOUNCER (issue 19, page 65)

I understand that the original AR-TV opening announcement ('This is London, etc...') was by Cecil Lewis. The announcer on later opening sequences sounds like Redvers Kyle to me, although he *does* sound a little like the BBC's Kenneth Kendall. *Michael Coxon.*

Tony Clayden comments: I have spoken to John P. Hamilton, who was Head of Sound at AR-TV at the time, and we both agree that the voice on the 'This is London' announcement is quite definitely Leslie Mitchell's. It is Redvers Kyle on the later recordings. However, Cecil Lewis was one of the other announcers at AR-TV in those days and his voice would have been heard often. [It doesn't sound like Leslie Mitchell to me but if you want to listen and decide for yourself, send a C-90 tape and a 50p coin in a jiffybag - *Editor.*]

WHAT DID A.P.F. STAND FOR? (issue 19, page 5)

It stood for 'Anderson Provis Films'. The company was formed in 1956 by Gerry Anderson and Arthur Provis. A.P.F. was one of thirty four names they submitted to the registrar at Companies House in London. Of the thirty four, A.P.F. was the only

name that had never been registered before! Around 1970 they sold the company to ITC Entertainment. [Paul Merton].

WHEN BBC PRESENTATION WAS MOVED TO LIME GROVE, they provided a special studio, Studio P. But where was presentation carried out from at Alexandra Palace? Where did they keep the captions, the Big Ben model, the tuning signal clock and so on? (issue 1?, page 20)

We're all familiar with the two small production studios at Alexandra Palace, known as studios 'A' and 'B'. There was, however, a third studio; which, I would guess, was probably known as Studio C. The two production studios each measured 30 x 70 ft, had a floor area of 2,100 sq ft and were 25 ft high. The third studio was only about 300 sq ft and was located between the two main studios.

When the TV service was set up in 1938 Gerald Cock wanted to use this small studio as a 'picture studio' for continuity purposes. However, when the Baird equipment was installed it took up so much room that there was no space for the EMI cameras. So, it ended up being designated as the Baird Spotlight Studio. My theory is that after the war it must have become a caption studio. And this is where presentation would probably have originated. After all, 300 sq ft is certainly a large enough area to accommodate two cameras plus easels, a clock, a model and some spotlights. [Paul Murton].

WALES WEST AND NORTH

The ITV contractor for North Wales (Teledu Cymru) lasted only short while before giving up its franchise in favour of TWW. Did they have their own studios; and if so, where? (issue 8, page 42)

Teledu Cymru was opened on Friday 14 September 1962 at 17.30 (B.S.T.) by Sir Ivone Kirkpatrick, Chairman of the ITA. The franchise area was known as Wales West and North and was the fifteenth and final ITV region.

The company had its studios in Cardiff. This is ironic because Cardiff did not actually form part of the franchise area. It served about 870,000 people mostly living in Pembrokeshire and North Wales.

Teledu Cymru programmes were radiated from three transmitters:

Station	TX date	population	ch.	MHz
PRESELEY	14 Sep 1962	365,000	8	189.75/186.25
ARFON	9 Nov 1962	163,000	10	199.75/196.25
MOEL-Y-PARC	28 Jan 1963	342,000	11	204.75/201.25

The company ceased trading on Sunday 26 January 1964, after incurring "substantial losses". It was immediately taken over by TWW, and the two Welsh franchises were officially merged in July 1964. The two companies appear to have maintained separate on-air identities until the final close down on Sunday 19 May 1968.

Teledu Cymru still holds the dubious honour of being the only ITV company ever to go bankrupt! (Although that situation may change in the near future – keep your eyes on GMTV, HTV and Yorkshire-Tyne Tees) [Paul Murton].

IN THE BLACK & WHITE ERA, WHY DID COMMERCIALS JUMP?

We had this question before, many issues back, but we gave the wrong answer. This is the definitive one, thanks to Peter Fitzhugh at the Bradford museum; he started his

career as a film editor in 1964 at Associated-Rediffusion, so he is well qualified to speak.

The last commercial in a break always seemed to 'jump', at least that's how it looked to me in those days. Nowadays I would know it was because the commercials were on film and one or more frames were missing, giving that jerky effect. But why were frames missing and why did this happen only on the last commercial? Over to Peter...

Before we answer the question, just look at how independent television was played out in those days. Whilst some programmes were live or from VT, the majority (perhaps 75 per cent) were either from film or came down the line from elsewhere on the network. This meant that a presentation facility needed a minimum of three telecine machines, two for programmes and one for commercials. Because it was impossible to change reels of film in the short space of a commercial break, you always needed at least two telecines, one for the current reel of film and one for the next. Commercials were assembled onto large reels the day before transmission and generally advertisements for a whole day's programming would be spliced together and assembled, with the result that the running could not easily be changed. Any additional last-minute spots would really require using a separate telecine chain since once the day's reel of scheduled commercials had been loaded up, that was it.

It's easy to see now that for a day's programming you might need several copies of each commercial and bear in mind these were all 35mm in those days. On any given day you would have to disassemble the previous day's spots, put them back into their cans and then make up a new reel for tomorrow. Every ad had a nominal length but it was the custom to extend the last commercial of the break by adding a 'freeze' or extended segment of static footage. This was to give the vision mixer person some breathing space in case the next programme started late (you might be able to control the timing of your own, locally generated productions but not of programmes taken from the network). It was assumed that the public would notice this extra two or three second freeze.

The freeze had to be supplied for every commercial, even though it would only be used if that particular commercial went out last. Each time the commercial was used in the middle of a sequence, this freeze would be separated from the rest of the film, then the next day, when the reel was unpicked, it would be re-attached. How mind-numbingly boring! The splices were made with wet cement and each time the freeze was cut off, a frame of film disappeared. In the end you could lose enough action to get the jump effect mentioned.

As mentioned, AR-TV used 35mm exclusively to start; 16mm was first used in 1964 and then only for factual programmes, such as documentaries. Starting 1967 it was also used for film inserts in otherwise live drama programmes; it was not considered as satisfactory as 35mm.

Now two items from Peter Bowgett.

THE LEGEND OF TEST CARD A

You seek it here, you seek it there, you seek the damned thing everywhere. I refer, of course, to references of Test Card A. Many people say that the BBC claim that Test Card A was never broadcast, this is absolute rubbish. The BBC claim that Test Card A was never transmitted for anything other than engineering tests! It is also apparently

alleged that Test Card A was never transmitted during 'scheduled transmission periods'. In order to marry up the quoted BBC claim, and the fact that A was broadcast for some time during 1947 on a regular basis, we have to examine the 'schedule'. Until Test Card C was transmitted, there were no trade test transmissions as such. In order to get pictures onto T.V. screens during the morning for 'demonstration' purposes, the demonstration film was transmitted. The demonstration film was a 'scheduled' transmission, but engineering signals before and after the film were unscheduled, and broadcast for the convenience of the BBC. The Art Bars were transmitted as a check of the circuits between the studio and the transmitter, and to give the transmitters, (and dealers' sets), time to 'warm up'. After the war, when the television service re-started, it wasn't very long before new techniques in manufacturing and broadcasting resulted in:

- a). Greater demand for sets;
- b). Greater demand for sets to be serviced.

This latter problem resulted in the trade petitioning the BBC for some sort of scheduled test signal, and it is quite apparent that Test Card A was used, as a temporary expedient, whilst Test Card C was being designed by the BBC and BREMA etc. By this time, of course, Test Card A had been replaced by Test card B, and as the BBC didn't use B for these signals, it proves the point that the cards were not designed for use in checking receiver faults etc.

To summarise then, The BBC correctly claim that Test Card A was never transmitted outside of scheduled hours, and correctly claim that A was never transmitted except for engineering tests. Hamer and Smith are correct in saying that Test Card was actually transmitted, contrary to those who say it wasn't. But it must be pointed out, that the use of A was very, very limited indeed!

SOUTHERN TELEVISION IDENT

Two Twangs or not Two Twangs.

I was very surprised by the interest in when Southern Television used its ident with two twangs, is it really that important? The Editor's reliable source and I agree on one thing, the second twang was used prior to news bulletins. What we don't appear to agree on is whether or not the second twang appeared during the opening sequence of Tuning Signal, film, ident and clock. It is possible that I am mistaken, but the ident and clock definitely preceded any opening remarks by the continuity announcer, for at least sometime during the early sixties; and it may be that I am confusing the use of ident immediately followed by clock at the opening with its use before news bulletins. When you are trying to recall events of some 30 years ago, it is possible to be confused. What is documented however, is a survey of all ITA regions to determine what each region transmitted as their opening sequences, as someone in Engineering believed some regions were not radiating enough Picasso. Southern's reply to the survey was:

T - 5.00	Tuning signal
T - 2.25	Film, ending in station ident
T - 0.45	Announcer
T - 0.10	Ident
T - 0.05	Clock.

Timings in minutes and seconds; 'T' refers to the time when transmissions start.

From this I deduce that two twangs were not used at programme start-up time. The ident was already on the film, so the reference to the ident must refer to the use of the standard station ident (slide?) which preceded all Southern-produced programmes, and programmes not made by other ITV companies etc.

Picasso - film or slide?

I am pleased to be able to share with you, some of the results of my researches into the use of ITA tuning signals. There has been some debate over the use of Tuning Signal with film on Southern Independent Television in the 1960s, and I am pleased to confirm that until 1966, the tuning signal was transmitted at the transmitters as a slide. From 1968, the signal was still generated from slide, but both the slides were generated at the studio to facilitate the switching to the film. Contrary to the Editor's reliable source, the tuning signal with the station name did not come into service until the franchise was renewed in 1968. This is according to ITC records and is in accordance with the change of identification on test cards at the same time. By this time it was policy to generate test cards and tuning signals at the studios, because of the proliferation of transmitters, relays, etc., also the anticipated 625-line services.

Actually, it is interesting to note that the voice-over at the start of the Southern Rhapsody was altered to accommodate the change to playing out the tuning signal from Southampton instead of the transmitters, as the previous voice-over was different for the Dover and Chillerton Down transmitters. Research shows that at one time 20 copies of the Southern Rhapsody were ordered by Chillerton Down, and I think this proves beyond all doubt that the Tuning Signal was slide at all times and that both transmitters had copies of the film and music.

Finally, Southern requested the following:

"This is Southern Independent Television transmitting on the Chillerton Down and Dover stations of the Independent Television Authority." As everyone knows, Southern got what it asked for. From this it can be deduced what the individual transmitters originally transmitted.

And now a letter from reader Roger Bunney, long time employee of Southern Television on the same general subject.

Good to receive and read the latest *405 Alive*... and a very quick comment re the Southern TV item page 63. The usual end to the music with the ident for Southern Television, it ended with a single chord. I have somewhere some recordings and will try to find them and play to see what comes out; there is, I recall, much of an original 'Wheel Of Fortune' programme. I also recall the flip-flap digital clock that reposed in t/c [transmission control].

Onto the subject of announcers and of course Southern had in-shot announcers through to the end, I recall. The mystery 'Martin' is Martin Muncaster, a lovely chap. One name that was missed was the 'character', Ian Curry. One evening on-air during a continuity break he lifted up a bowl of rhubarb crumble. He said that earlier he had taken his sweet back to the canteen because it was stodgy and foul. And this is the replacement whereupon he lifted the bowl *in shot*, turned it upside down and the contents with custard defied gravity!

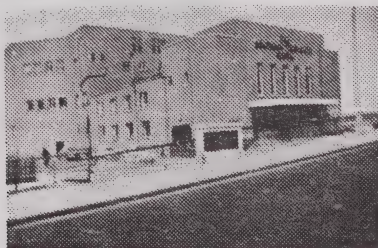
All of the station output was recorded on a two-track Simon tape machine on NAB spools (10") running at 7/8" per second, not a quality recording but sufficient to establish what went out. On track 2 was recorded the GPO's TIM [speaking clock],

thus giving an instant check as to what was said and at the precise time. From time to time it befell the lot of us sound assistants to go into MCR [master control room] with a girl from the offices, the object being to take a transcript as to what was said or transmitted on a certain day and time. The Simon incidentally has a rewind speed like a machine from hell, you either put it into rewind and retired, or you maintained your station and kept pressure on the spools to prevent it achieving full speed. The query arose one day that viewers had rung in to complain to Southern that the courtesy announcement at close down (30 seconds after the last note from the National Anthem) was a disgrace, how could the (I will not name him) announcer utter such words. On rewinding the tape to the close down section we found that the continuity announcer had been aware of what words he had uttered and managed to get the MCR engineer to spool back slightly so that at the opening the next day his ad hoc comments were erased. The person concerned was drunk, it is presumed (not 'the fleet's lit up') and his chosen words are lost to this day.

There was, in the early days of Southern, when we went into colour a Mark 7 camera in Presentation. There was a certain announcer that was partial to a tippie, and another, and another... and progressively as the evening wore on his complexion became redder and redder. This would then initiate a phone call from said person's wife telling him to lay off the booze. The usual reply was that the camera was drifting into more red!

We often had strikes and local disputes inspired by ACTT. At times of dispute the management had a well-rehearsed means of sorting out the staff, they'd sack us and we'd go off air, leave for the pub across the road and ring up network to advise them not to send any more programmes down tonight, if management decided to take a network feed then the network as a whole would go home, we usually won! I recall we had a strike around 1966 for two weeks and the management were going to break us. As the Post Office were supporting us and not taking a link from us at Northam via Ogle Road to Chillerton, the management decided to rig their own link. And there to the picket line's amazement, members of suited management atop the Plaza rigging a 7GHz link to the Island. The strike ended some days later and we went back to work and the management link was never fired up. The OB links dept then had to de-rig the link. Out of curiosity they switched on the link to test it and it didn't work very well. The transmit polarisation at the Plaza was opposite to the receive polarisation at Chillerton! At times of local disputes we would be sacked. Confusion usually reigned sufficient that it was possible during such sacking times that an individual could be sacked twice by different members of management, even those off duty could be sacked which then led folk to claim overtime up to the point of being sacked! TV-AM changed it all.

Here's a snapshot of the old Southern Television studios taken by Peter Delaney, April 1960.



TV on the Silver Screen

This seems to be turning into an ongoing theme but never mind. Here's an extract from the book 'Movie Cavalcade'.

'High Treason', a British Gaumont film directed by Maurice Elvey and starring Benite Hume. The picture is interesting in that though made in 1926 it was a story of things to come, these including Television, massed air raids by giant bombers and the conscription of women.

Sounds interesting – has anyone seen it or knows if it is available on sell-through video?

Something to chuckle over

Here's a little giggle, taken from a 1984 book called 'Anybody Watching?' by Jim Mackenzie of Calgary's CHCT Channel 2 television station. The anecdote comes to us from Canada but it does relate to a British dominion!

This story is probably best left untold but nobody will read this book anyway. Once again an explanation is in order. The telecine camera that used to show all of the film that went to air had an operational switch on the front of it. The purpose of this switch was never all that clear but operating it allowed the picture to be reverse scanned. In other words, the picture was flipped from left to right.

Many things are done in the name of relieving boredom. After spending a long boring shift on nights and the sign-off was finally playing, it became an unofficial custom to use the left-right switch to animate the Queen's horse as he stood to attention, slightly off-centre. His hindquarters kept perfect rhythm with 'God Save The Queen'.

No disrespect was intended but if this story ever gets to the Queen, there goes the knighthood.



And now, here's a question. What did we British show with the National Anthem in the olden days of television? Who has a good memory for, say, the 1950s and 1960s? Was it a still picture, a succession of different still pictures or film? And did the BBC and ITV companies use the same pictures and/or film? Your thoughts would be appreciated.

Christmas Competition

Here's a question to occupy the grey matter over Christmas. No prizes, answer next time.

Everyone knows that the ITA Emley Moor mast collapsed on Wednesday 19th March 1969. But just over two years earlier a BBC mast collapsed. Can you name it? Clue: it was a main station. As there are only about thirty BBC main stations if you guess you've got a one-in-thirty chance of being correct.



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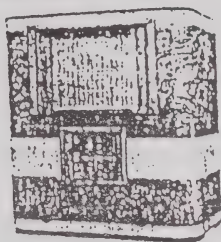
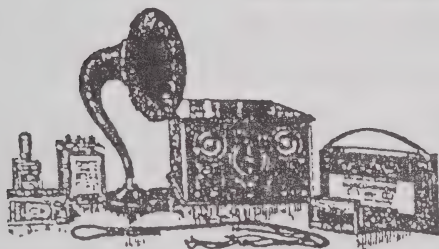
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The Society is at present setting up a permanent archive, which people will be able to contact with queries with regard to BBC Television at Ally Pally.

If you worked at Ally Pally any time between 1936 and 1952, then you are eligible to join A.P.T.S. You never know, you may meet up with old colleagues whom you lost touch with years ago.

If you wish to join please write to:

Michael Henderson

Coed-y-Caer, Llandinam, Powys, SY17 5AZ Tel: 0636- 413263.

If you have any material that you would be willing to donate to the A.P.T.S. Archive, either the original material or photocopies, then please contact:

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WINNING THE RADAR WAR. By Jack Nissén. A new book on WW2 radar. The suspense-filled story of the experiments and breakthroughs of electronic eavesdropping. Includes details of German radar. Author was one of the key technicians. 224pp, illus. £9.95 + £1.75 p&p.

USA RADIO SURPLUS CONVERSION HANDBOOK. Facsimile reprint, includes data, circuits and conversion details for most American transmitters and receivers including the Command series BC348, BC221, etc. Now in three-volume set, 300pp illus. £17.95 plus £2.05 p&p. Allow 14-21 days for despatch.

SCOP PURCHASE. THE AUTHORISED BIOGRAPHY OF SIR BERNARD LOVELL. The man responsible for Jodrell Bank. Contains detailed chapters on the development of wartime radar, including H2S and various centimetric equipment. 320 large-format pages. A must for those interested in the development of radar and radio astronomy. Many illus. A big book. £8.75 + £1.95 p&p.

BACK NUMBERS of most wireless and television magazines in stock including Practical Television, Practical Wireless, Short Wave Magazine, QST, Radio Constructor, Wireless World and many others including Radio Times. See our latest listing.

2MT WRITTLE - THE BIRTH OF BRITISH BROADCASTING. An informative book by Tim Wander. Charting the struggle to achieve a broadcasting service from the famous Melba broadcasts, through Writtle success to the birth of the BBC. Includes technical historical appendices on the Chelmsford, 2LO and Hague transmitters and work on the early wireless telephony pioneers. Much previously unpublished material, photos of stations and equipment. Brand new £12.95 + £1.75 p&p.

VINTAGE VALVE LISTING. A listing of hundreds of unused/new valves for sale, all types 1925-1975, including most television valves. SAE with your requirements for list.

TELEVISION AND WIRELESS SERVICE SHEETS AND MANUALS

Thousands in stock from 1930s to 1980s. SAE with requirements.

Access and Barclaycard taken. Telephone orders accepted.

Dept. F, CHEVET BOOKS, 157 DICKSON ROAD, BLACKPOOL, LANCs., FY1 2EU. Telephone 0253-751858.

MARKET PLACE

This is the area for buying and selling all kinds of things to do with television, new or old.

Want to join in? Then send us your advertisement: there is no charge, although if space is short we may have to "prune" out the least relevant adverts or hold them over until next time. Advertisements are normally inserted for two issues: please indicate if you wish your ad. to run longer. There's no extra charge but we try to avoid repeating "stale" material.

Traders are also welcome here but we do require people who are commercial dealers to state this in their advertisements. The letter (T) at the end of an advertisement indicates that the advertisement is "trade".

Test card music and old TV programmes are subject to the same rules of copyright as other recorded works and it is unlawful to sell amateur or professional recordings of same. Swapping same for no gain is probably not illegal but *405 Alive* does not want to test the law on this subject so we will only accept advertisements from people who will indemnify us in this respect.

Whilst care is taken to establish the *bona fides* of advertisers, readers are strongly recommended to take their own precaution before parting with money in response to an advertisement. We do not accept any responsibility for dealings resulting from these advertisements, which are published in good faith. That said, we will endeavour to deal sympathetically and effectively with any difficulties but at our discretion. Fortunately we have had no problems yet. In related collecting fields, replicas and reproductions can be difficult to identify, so beware of any items "of doubtful origin" and assure yourself of the authenticity of anything you propose buying. And try to have fun: after all, it's only a hobby!

STANDARDS CONVERTERS. See issue 17 for a construction article and the review of the David Grant product in issue 19. Pineapple Video have ceased production of their converter. Note also David Looser's advertisement in this section for a conversion service.

MODULATORS. Two designs for modulators have been published in *Television* magazine - see issue 1 of *405 Alive*, pages 10/11. We can supply photocopies at 10p a page. Alternatively you can buy ready-built modulators from Wilfried Meier and David Newman (see ad in this section).

COMPONENTS. Most valves and other components are not hard to find: we can mention **Billington Export** (0403-784961, £50 minimum order), **Colomor Ltd** (081-743 0899), **Kenzen** (021-446 4346), **Wilson Valves** (0484-654650, 420774), **Sound Systems of Suffolk** (0473-721493) and **PM Components** (0474-560521) (Philip Taylor has ceased supplying). For hard-to-find transistors we have heard of **AQL Technology** (0252-341711) **The Semiconductor Archives** (081-691 7908), **Vectis Components Ltd.** (0705-669885) and **Universal Semiconductor Devices Ltd.** (0494- 791289). NB: Several of these firms have minimum order levels of between £10 and £20. For American books on old radio and TV, also all manner of spares, try **Antique Radio Supply**, (phone 0101-602-820 5411 (fax 0101-602 820 4643). Their mail order service is first-class and they have a beautiful free colour catalogue (or is it color catalog?). Would you like to recommend other firms? If you think a firm gives good service please tell us all!

HOW TO WRITE CLASSIFIED ADVERTISEMENTS THAT WORK

1. Start by mentioning the product or service you are selling or want. By doing so, you make it easier for the reader.
2. Always include the price. Research has shown that 52 per cent of people who read classified ads will not respond to ads that fail to mention a price.
3. Keep abbreviations to a minimum. Will the reader know what a NB207 is? If it's a 1956 12" table model TV, say so!

4. Put yourself in the position of the reader. Is all the information included?

STANDARDS CONVERSION: Coming soon, a professionally designed unit for 405 enthusiasts. Prices start around £250 in kit form up to £800 for a fully- built professional unit. For more information contact me, Dave Grant. Phone 0689-857086 or through the Vintage Wireless Museum in London.

STANDARDS CONVERSION SERVICE: I will convert your 625-line tapes to broadcast-standard 405 lines on my digital line-store standards converter. Free of charge to subscribers of **405 Alive**. Please send blank tape (VHS only) for output and return postage. Input tapes can be accepted on Philips 1700, EIAJ, Video2000, Beta or VHS. David Looser, Maristow, Holbrook Road, Harkstead, IPSWICH, Suffolk, IP9 1BP. Phone 0473-328649. *(Publisher's note: David's offer is a most generous one and users may care to send him a free-will donation towards his not insubstantial construction costs as well. There may be a delay in handling conversions if many people take up his offer.)*

AVAILABLE AGAIN after two years: Paste Polishing No. 5. Connoisseurs will know that this paste is the ideal material for cleaning bakelite and other plastics (even plastic baths!). Unlike Brasso and other liquid polishes, it leaves no active residue, and as it also contains a waxy agent, it also gives a gloss finish. Paste Polishing No. 5 is the stuff the Post Office used to polish up the old bakelite phones and is marvellous stuff - ask any user!

Unfortunately the demand for it is reduced nowadays (BT doesn't need it now!), so it is only manufactured at intervals. A batch has just been made and you can have a carton of 12 tubes for £12.24, post paid and including VAT. Smaller quantities are not available from Greygate, only in multiples of 12 tubes. Send your order to Greygate Chemical Company, Fir Tree Lane, Groby, Leicester, LE6 0FH. (Tel: 0533-877777). And do it today while stocks are still available!

(If you really want only one or two tubes, smaller quantities are available from THE RADIOPHILE, "Larkhill", Newport Road, Woodseaves, Stafford, ST20 0NP at £1.95 a tube plus postage.)

VINTAGE TVs, radios and testgear repaired and restored. Personal attention to every job and moderate prices. Estimates without obligation - deal with an enthusiast! (BWWS and BATC member) Please include SAE with all enquiries - thanks. Dave Higginson, 28 High Street, Misterton, Doncaster, Yorks., DN10 4BU. (T). Tel: 0427 - 890768.

VINTAGE TV AND RADIO repair service in the South East by engineer with 23 years in the trade. Contact Camber TV & Video Centre, Lydd Road, Camber, Sussex or telephone Peter on 0797-225457. SAE with enquiries please. I also wish to buy early BBC-only TVs. (T).

SALE: Kenzen is having a winter sale of valves. Most TV types available at £1 each. Send wants list and SAE for a quotation. Kenzen, Unit 9, 16-20 George Street, Balsall Heath, BIRMINGHAM B12 9RG (021-446 4346). For our latest free lists please send A4 SAE with 36p stamp. We also supply video monitors, computers, test gear, oscilloscopes, etc at bargain prices for callers. Please telephone first if you wish to pay us a visit. (T)

FOR SALE: One only, Philips 625-line modification kit for converting 405-line sets to 625. New, in box with instructions. £10 plus postage. Kenzen, Unit 9, 16-20 George Street, Balsall Heath, BIRMINGHAM B12 9RG. (T).

OFFICIAL BINDERS FOR 405 ALIVE

Tony Clayden now has a supply of A5- format Easibinders for filing your copies of this magazine (or any other similar sized publication!). Unlike most binders of this kind, which have a magazine title gold-blocked on them, Tony's ones do not; instead they have a clear pocket where you can insert a paper label, making them much more useful. Buy loads and bind all kinds of other magazines too! A binder holds up to 12 magazines and there are two colours, dark green and brown, and the price is just £4.95 plus £1 post and packing. Include a sticky label with your name and address, but no stamps; postage is paid. Cheques made out to A.M. Clayden please: he lives at 64 Exeter Road, London, N14 5JS.

FOR SALE: Bush TV32 (bakelite), RGD THE17 (and stand), HMV 14" (BBC only) and magnifier, Ekco 17" (with VHF on turret), Portable (about 30 years old), plus quantities of new-in-box CRTs Mullard MW36-24 (14" rectangular), MW 31-74 (12" round), 500 valves, radios, test gear, service data. J. Rudrum, 2 Princes Road, Eastbourne, Sussex, BN23 6HG (0323-729440).

VALVE SALE: New boxed valves by Mullard, Mazda, Brimar, etc. All types £1 each, 10 per cent discount for orders 10-plus, 25 per cent discount for 50-plus. Quantities of each type vary from 1 to 75.

6BW7, 6CD69, 6F1, 6F12, 6F15, 6F23, 6F25, 6F26, 6F28, 6F29, 6F30, 6L18, 6/30L2, 12AH8, 12AT6, 12BA6, 12BE6, 19AQ5, 20L1, 20P3, 20P4, 20P5, 30C1, 30C15, 30C17, 30F5, 30FL1, 30FL2, 30FL12, 30L1, 30L15, 30L17, 30P12, 30P16, 30P18, 30PL1, 30PL13, 30PL15.

DY86/7, DY802, EB91, EBF87, EC90, ECC81, ECC82, ECC84, ECC85, ECF86, ECH81, ECL80, ECL82, ECL83, EF42, EF80, EF85, EF91, EF95, EH90, EL86, EL95, EY51, EY83, EY86/7, HK90, PABC80, PC86, PC88, PC97, PC900, PCC84, PCC85, PCC89, PCC189, PCF80, PCF82, PCF84, PCF86, PCF200, PCF801, PCF802, PCF805, PCF806, PCF808, PCL82, PCL83, PCL84, PCL86, PCL88, PFL200, PL36, PL81, PL82, PL83, PL84, PL508, PY33, PY81, PY82, PY83, PY88, PY800, PD500.

R.M. Webb, 78 Station Road, Rolleston, BURTON-ON-TRENT, DE13 9AB. Tel: 0283-814582. (T)

FOR SALE: Printed circuit board for David Looser's design of Band I modulator. Size 160 x 100 mm, undrilled. £10 including post and packing. Dave Boynes, 12 The Garth, Winlaton, Blaydon, NE21 6DD. Tel: 091-414 4751. (T)

FOR SALE: Peto Scott TV-249/01 (Philips chassis) of 1963, 23" dual standard table model, £10. Two GEC 19" hybrid colour table models, £25 the two. Decca CTV25 dual standard colour chassis £10. BRC 26" table model with almost-new tube, vgc, £25. Geoff Turner 0684-566979 (Worcs.).

FOR SALE: Decca 121 projection set circa 1948, all complete, cabinet virtually unmarked. £50 or near offer, delivery negotiable. Bill Thorn, Stroud, Glos. (0453-759268).

FOR SALE: *Television* magazine (the world's first magazine devoted to television), premier issue, March 1928 volume 1 no. 1. Good condition but not minty mint (what do you expect after all these years!?). Open to offers (not mine, it's on behalf of a friend). Suggest start the bidding at £20, booksellers tend to charge around £40, but make an offer anyway. David Jones (0745-813402).

FOR SALE: various 1950s TVs - Pye, Bush, Ekco, etc, some in very good condition and none over £50. Steve Harris, 0244-661062.

FOR SALE: Sony VTR and service manual, plus one tape. Probably a CV-2000 as it was used for 405 lines. Was working last time used. Ian Cosh, 0273-329469.

FOR SALE: 1930s 9.5mm home movie outfit in fair, used condition (not tested). Comprises silent projector plus spare bulbs, Patheoscope Motocamera (clockwork with built-in lens f3.5-14) in leather case, half- dozen films (Mickey Mouse, home movies), Boots screen (probably 1960s). Offers? Arthur Michell, 112 Towcester Road, Northampton (0604- 764437).

FOR SALE: I have a Mullard 12" CRT circa 1950, ideal for restoring a set, £25. Think ahead - get in a spare now. Some new 17" CRTs available, please ask. May be able to deliver. Realistic prices, ring for details. Dave Higginson, 28 High Street, Misterton, Doncaster, Yorks., DN10 4BU. (T). Tel: 0427 - 890768.

FOR SALE: Selection of older TV valves, service sheets and manuals, books and magazines, test gear and CR Tubes. Telephone 0372-452569 for list.

FOR SALE: A copy of the BBC "Black Book", i.e. Birkinshaw's Technical Manual of the Marconi-EMI System, London Television Station. About 120 loose-leaf pages, printed between 1937 and 1950, in original black binder. Complete and in very fair condition. Highly desirable to the serious collector and researcher, this is a scarce book which seldom appears on the open market; the last time a copy was advertised (by Bampton Books) it was priced at £500. Realistic offers will be considered by the owner: write to box 405 care of this magazine's editorial address.

RARITY FOR SALE: RCA 36-slide capacity twin- drum slide projector, with handbook and all accessories. This was part of the original installation at Anglia TV, Norwich in 1959 and was used with a vidicon camera for station IDs and spot advertisements (no, the original slides are not still in it!). Price £50. Andy Emmerson, Northampton 0604-844130.

FATTENTION ALL HALF-INCH VIDEO FANS! New from Sony, your last chance to buy half-inch video tape. V62 (7" spool) £2.50; V60H (5" spool for portables.table models) £1.00 each. Discount on bulk orders for V60H only. WANTED: colour and b/w EIAJ VTRs. Pat Hildred, 0532-402841 evenings, 0532-706066 day.

FOR SALE: Japanese electrostatic CRTs made in early 1940s (WWII radar), both tested good and with specifications one is SSE120G (120mm, green, £16), the other is SSE75G (75mm, green, £13). Socket for SSE75G £3. Electromagnetic CRT for flying spot scanner, usable but screen is a bit burnt, with specifications £10. Studio flying spot scanner (RS-170) made by Kowa, apparently complete but untested, with circuit diagram and service info £50. Shipping extra. Wanted: Small old TVs with electrostatic CRT. Any books and circuit diagrams relating to above TVs. Noriyoshi Tezuka, 1-11-2-403 Hiroo, Shibuyaku, Tokyo 150, Japan. Tel. from UK: 010 81 81 3-3440 8392. Fax: 010 81 3 3440 8396.

FOR SALE Sound and vision modulator for Band 1 VHF channels (tunable). Ready built, endorsed by Bill Journeaux, price £30 + £3 postage or £4.70 by guaranteed courier service. Add £5 for 12V power supply (or use your own). One-hour 405-line VHS tape of ITA Test Card C, £7 post-paid. David Newman, 79 Alder Road, Parkstone, Poole, Dorset, BH12 2AB. Tel: 0202-731000.

FOR SALE New book, **The Story of BBC Colour Television**, 32pp, some in colour. £3.95 post paid: send your order and cheque made out to HS PUBLICATIONS, 7 Epping Close, Derby, DE3 4HR.

FOR SALE: Books on early television. Rainy Day Books, P.O. Box 775 Fitzwilliam, NH 03447, USA (0101-603-585-3448).

FOR SALE: The Television Annual by Bailly, all with dust wrappers (except 1952). Editions for 1950/51, 1952, 1955, 1957, 1958, 1960, 1961. £8 each or £45 the lot, post-paid. **Boys' & Girls' Book of Film and TV**, 1961, £5. **Girl Film and TV Annual** 1958, £5. **TV Fun Annual** 1961, £5. **Television and Radio 1983** (IBA Guide to Independent Broadcasting), 224 pages, £5. **ITV 1974** (IBA Guide to Independent TV), 240 pages, £5. KB sales leaflet c. 1953, £2.50. All prices post-paid. Barrie Portas, 4 Summerfield Avenue, Waltham, Grimsby, DN37 0NH (0472-824839).

FOR SALE: Sony AV-3670CE black-and-white '1/2" reel-to-reel VTR. Clean condition and in good working order. No reasonable offer refused as I need the space! Wanted: videocassettes for Funai/Technicolor '1/2" VCR. Also looking for service data for this machine and tuner and monitor units to complete the kit. Phone 071-790 6807 or fax 071-702 8774 (Terry Martini, 6 Levant House, Mile End Road, London, E1 4RB.)

FOR SALE: Massive BBC STC 4033 television microphone, BBC disc cutter (D Recording Chain) with brand-new cutting heads, weighs a ton!), 2kW and 5kW lighting units, Leever-Rich, Ferrograph and Reflectograph quarter-inch audio recorders and spares for audio equipment. Ian Webb, Maidenhead 0628-33011 (fax 784157).

FOR SALE: Perdio Portorama 8" 405-line portable TV – offers? Also a Rigonda Starlet 625 set, believed 25 years old. Peter Washington, Weymouth (0305-787415 home, 0305-251066 work).

FOR SALE: 'Let's Go to the Pictures', a series of radio shows broadcast on Isle of Wight Radio, taking a nostalgic look at the cinema scene. Plenty of memorable tunes, fanfares and so on. Three tapes available now, at £3.30 each post-paid. Cheques to Dave West, 94 Avenue Road, Sandown, Isle of Wight, PO36 8BE.

FOR SALE: BOOKS: Electric Lighting (1927 edition), a practical guide to the wiring of houses and the installing of electric-light plants. Paperback, 150pp, well illustrated. Well-read copy, hence just £2 post paid. **ATV TELEVISION STAR BOOK** 1959 (Tommy Steele on cover) £4, 1960 (Cliff Richard on cover), £4.75, both near-mint condition. **Anglia Television, the First 21 Years.** (IBA Library copy) £10. Postage £1.50 per book extra. Ring to check items unsold before sending money. Andy Emmerson, 0604-844130.

FOR SALE: Ekco TRC139 12" console TV with pre-set radio; circa 1950. Untested. Des Griffey, Luton 0582-582144.

FOR SALE: Bush TV 20 (bakelite), Bush TV24C slightly imperfect and sundries (valaves, converter, etc.) Also ancient wirelasses. Swanley, Kent 0322-662896.

FOR SALE: Sobell T174C 17" console TV of c. 1952 (BBC-only) good overall condition, £30 or offer. M.J. Izycky, 14 Cedar Close, Market Deeping, Peterborough, PE6 8BD (0779-344506).

FOR SALE: Shibaden SV-700 open reel VTR with 100 or so reels of educational programmes.

Working when last used. Price negotiable but modest. Gordon Tew, Chard, Som. (0460-64376).

FOR SALE: Vintage servicing equipment for radio, television and audio, plus about twenty 1930s to 50s radios, also military sets, audio equipment and television sets, etc. About 90 items in all, ex workshop store. All cheap for quick sale to good homes. For example: Advance WG42 405-line pattern generator £10, Advance 405-625 IF alignment generator £10, AVO 'Q' meter £4, Cossor double beam scopes £18 and £25, Marconi TF144F pre-war/WW2 signal generator £18, Marconi RCL bridge £18, Taylor 45A valve tester ideal for 30s/40s valves £28, Geiger counter £10. Radios from £6 to £15, military sets from £10 to £55, and many others. Phone Alastair Jones on Shrewsbury 0743-232391 during office hours for details or full written list.

FOR SALE: Marconi Mk9 colour coder module (PCB) in new condition with circuit, needs +24v, +12v, +5v, -12v, and pulses L25. Marconi NTSC sub. Carr. osc. in oven £4. BBC Crosshatch gen £5.00 BBC 6 o/p vision distribution amps. last few £4.00 ea. inc back connector. Audio Jackfield, 5 rows in Neve colours ...£30. GE2M/543 BBC augmented pulse & bar generator, working ...£25.00 GE4/529 Calibration Gen. & PSU £10. Musa connection panel £10. (not jackfield) UN21/506 Video relay unit £5. Selection of BBC grey blank 19" panels. Video MUSA plugs. £1.00 for 4. Phillips PAL coder £35. Selection of BBC, LINK, Marconi and other extender boards. Vidchroon timecode generator, 8 digit display of hours,mins,secs,frames in smart plastic box, video input etc (NOT broadcast SMPTE T/C) hours of fun for a £10.

Modern (1990) CCD Camcorder, viewfinder, Stereo Microphone, power op. lens, etc only £30 inc post !!!! snags well just a couple, the tape mechanism and battery have been removed and it is thought that it is 525 line standard. In as new condition Ideal for experimentation. No data Not tested. BBC white unit switched video delay line...£15.00 35mm. slides of Grey scale & Cam registration chart, £2.50 ea. Smallish wooden tripod...£25.00. Red, Green, Blue, light splitter block £10. SuperCalc 5 spreadsheet program in unopened packaging for DOS...£25.00. Small Light Box approx A4 size as new... £15.00. EV colour monitor EV6000 17" screen, RGB i/p. £45.00. B. Summers G8GQS 0895 810144 not QTHR

FOR SALE: Cox presentation Mixer 1221, 12 channels with DSK, preview & eng matrix, remote eng control panel in good condition working with H/books £250. Ex BBC Broadcast colour camera. Phillips LDK5 in use earlier this year, 30:1 zoom lens, controls etc. standard PAL output. Contact Patrick White 081 847 3995 day or 0628 21718 eve.

Video Recordings For Sale: Video tape of Bob Platts BATC lecture at Harlaxton on amateur television on 3cm band.. 1 Hour duration, deals with 3cms ATV from basics to advanced topics..... £5.00 inc post. D. Wheelie's personal history of early amateur television including the Dagenham Town Shows. I found this very interesting, B. Summers. ...£5.00 inc post. Contact Brian Summers G8GQS (not QTHR) 0895 810144

Silent Key Sale (deceased person's effects) BBC MN6/502 waveform monitor £75. 5 off Reliance 12" mono monitors £15ea. or £50 the lot. Marconi Instruments Sine Squared Pulse & Bar Gen.....£30. M.I. Grey Scale Gen with handbook £30. Marconi Mk7 Pal coder £30. Prowest vision Mixer in good console, 10 channel with A/B cuts, fades, wipes, chromakey, 20 pattern effects, cables and electronics (21U high) in excellent condition £150. 2 Reliance vidicon cameras with viewfinders in poor condition £20 pair. EMI dual Pal coders £40 pair. Vintage RBM 19" shadow mask hybrid colour monitor and separate decoder £50. Vortexion valve pre amp. £15. Quantity of Prowest 19" mono monitors CHEAP neg. Tek 526 vectorscope £85. Veteran PYE 2780 14" monitor circa 1955 unfortu-

nately in poor condition due to bad storage hence only £35. Marconi Mk5 picture and waveform monitor £25. Phillips 1501 VCR, looks clean....£20.00. Phillips Hybrid Colour monitor in nice clean condition, a chance to acquire one of these increasingly rare quality late 60's monitor...£50.00 Cox box & controls £45.00 8 BBC AM4/506 pulse distribution amplifiers...£10.00 Sanwell & Hutton Wobulator model 167....£25.00. Large Prowest Vision Mixer, needs sorting out £100, ring for details. Brandenburg EHT meter (current Model) ...£25.00.

The above is offered on a "as seen" basis no details as what works or doesn't work is available. Circuits may come to light in the fullness of time. Please contact Brian or Paul on 0895 810144 or 0522 703348

LOOKING FOR UNUSUAL OR HARD-TO-FIND CONNECTORS OR LEADS for your video camera, computer or VCR? NICAM, ATARI, SEGA, etc.. Try A.R. Communications on 0302-321066 Monday to Fridays 10 until 6. Access and Visa accepted.

BUY THIS NOW... while it's still in print! **JUST A FEW LINES**, the history of the start of BBC television in 1932 from the basement of Broadcasting House, using the Baird mechanical system. Written by Tony Bridgewater, the sole survivor of the original technical team. Beautifully printed on art paper, 20 pages, over 40 illustrations including rare historical photographs. £3.50 a copy post-paid from Robert Hawes, 63 Manor Road, Tottenham, LONDON, N17 0JH. Allow 14 days for delivery.

OFFERED: Help with documentation. Some crystals 41.5MHz £6 each plus postage or I can bring them to a swapmeet. C-mount lens Schneider Xenon 1:2/50 £25 each. Some Philips 625-line cameras LDH0026. Jac Janssen, Hoge Ham 117d, NL-5104 JD, Dongen, The Netherlands. Tel: (evenings) from UK: 010 31 1623- 18158. Fax (office): 010 31 13-624626.

FREE - YOUR AD COULD BE HERE

There's no charge at all if you're a subscriber ...

RADIO ENTHUSIASTS... We all remember Caroline etc. but what about the land-based pirates? I have recordings of the Northwest-based stations going back to the early 1970s. Send for list to Radiogold Tapes, 43 Cheetham Hill Road, Dukinfield, Ches. SK16 5KL or ring Andy on 061-303 8857 (T).

INTERESTED in telephones and telegraphs? The Telecomms Heritage Group is for you then, with four magazines and at least one swapmeet a year. Send SAE to THG, 12 Westbrook Avenue, Hampton, Middx., TW12 2RE..

WANTED: Can anyone please help with recordings of Six-Five Special, Oh Boy!, Interlude films and 405 Closedown. Des Griffey, Luton 0582-582144.

WANTED: Scan coils for Pye V4 TV set or ideas of other coils that would work instead. Bernard Mothersill, 3 Cherryfield Close, Clonsilla, Dublin 15 (010 353 1 821 3102).

WANTED: Service info to restore a pre-war Murphy A58V radio/TV (or else info on the A56V television would help). Mike King, 0449 79-366.

WANTED: I have a children's toy filmstrip viewer in the form of a TV set (made by S.E.L.) but no film for it. Do you have a film in its magazine for this tiem? Gordon Bussey, 64 Pampisford Road, Purley, Surrey, CR8 2NE. (081-660 2240)

WANTED TO BUY: We supply props to the BBC and need to buy *working* dual-standard TV sets, 405-line TVs, old VCRs, VTRs and early home computers. We will pay a very fair price for these but they must look clean and be in good working order! George Apter, Studio & TV Hire Ltd, 3 Ariel Way, Wood Lane,

White City, LONDON, W12 7SL. Tel: office hours 081-749 3445, home 071-724 3122.

WANTED: Perdio Portorama. Enrico Tedeschi, 56 Bolsover Road, Hove, Sussex, BN3 5HP (0273-777850).

WANTED: BBC 'white unit' UN1/558 Trigger Unit for use with waveform monitor. Dave Higginson, 28 High Street, Misterton, Doncaster, Yorks., DN10 4BU. (0427-890768).

WANTED: Radio and Television Servicing, volumes 1 through 6. Also Broadcasters, Radio and TV Serviceman's Manuals. Noriyoshi Tezuka, 1-11-2-403 Hiroo, Shibuyaku, Tokyo 150, Japan. Tel. from UK: 010 81 3-3440 8392. Fax: 010 81 3 3440 8396.

WANTED: Any items relating to John Logie Baird - electrical, mechanical, ephemera, etc. including television, facsimile, radar, undersocks, etc. Please give me details and price. Michael Bennett-Levy, tel: 031-665 5753, fax: 031-665 2839.

WANTED: Taylor Hobson or Dallmeyer Image Orthicon camera lenses. 5 inch and 8 inch required to complete a set. TV 88 fitting. Also Image Orthicon camera/channel. **Must** be ex-broadcast with a history. Working not essential. Also: Handbooks. Camera cue-light domes, logos, TV station ident badges. Product brochures. Anything that will throw light on the selling and use of broadcast equipment. Good money or swaps considered. Please contact Dicky Howett, 0245-441811 (23 Micawber Way, Chelmsford, Essex, CM1 4UG).

WANTED: Old VTRs for formats NOT included in the list of my collection on page 45 of issue 15. Particularly National cartridge (EIAJ) and Philips 1970s 1 inch machine, and Wesgrove/Telcan machine. I will also be glad to clear machines, tapes etc of any format at no charge! Also require late 50s Sobell 405 TV with VHF radio inside. Martin Loach, Oxford 735821.

WANTED: XLR round 3-pin panel mounting sockets, must be in good condition, urgently wanted for restoration of OB Van termination panel. Pye, EMI, and Marconi television product catalogues for 1950 - 1970 for research for article/book. B. Summers G8GQS 081 998 4739 (Answerphone)

WANTED: Pre-war TV, any make. CRT 3/1, 3/2, 3/3, 6/6 or equivalent. Cabinet, back and knobs for Ekco TA201. I can come and collect. Can anyone help me with documentation? Information on standards conversion is appreciated - thank you! **OFFERED:** help with documentation. Some crystals 41.5MHz £6 each plus postage or I can bring them to a swapmeet. C-mount lens Schneider Xenon 1:2/50 £25 each. Some Philips 625-line cameras LDH0026. Jac Janssen, Hoge Ham 117d, NL-5104 JD, Dongen, The Netherlands. Tel: (evenings) from UK: 010 31 1623-18158. Fax (office): 010 31 13-624626.

WANTED: Doctor Who on 16mm or video transfer (Hartnell and Troughton). Good prices paid. Ronald McDevitt, 49 Forth View, Inverkeithing, Fife, KY11 1BA or call 0383-415665.

WANTED: Episode of Doctor Who on b/w film, any gauge, any quality, any condition, anything at all in fact. Paul Lee, 1 Beacon Hill, Sadberge, Darlington, Co. Durham, DL1 3JS.

WANTED: Old studio equipment - camera pedestal, pan & tilt head (wedge fitting), 625 colour SPG, other studio items would be of interests including the possibility of a complete O.B. truck, the older the

better. Steve Harris, 0244- 661062.

WANTED: 1. Cue lamp dome for broadcast camera, standard three-sided red plastic type. 2. *Basic Television* part two (Technical Press). 3. Buy/borrow/swap old TV programmes on 16mm film. I'm gradually building up an interesting archive! Andy Emmerson, 71 Falcutt Way, Northampton, NN2 8PH. 0604-844130.

WANTED: I need a 12" electrostatic CRT (GEC type 4603 or any other type) to repair a pre-war TV I have just bought. Can you help? Swap or cash. I am also after a vision-only receiver - serious money offered. I can pick up goods in Britain. Rudi Sillen, Limberg 31, B-2230 HERSELT, Belgium. Tel. from UK: 010 32 14-546889.

WANTED: Pye broadcast equipment, the mauve and light blue valve type. What have you? Information on the Pye Broadcast Staticon camera, type 2130 D6Y. Need manual, lenses, any info. Michael Bond, 0733-53998.

WANTED: ITV year books from first edition (?1962) to the last. Also prints/slides of test cards/tuning signals used by the BBC/ITA. Also ITA Trade test music play lists/PasBs for schedules covering the following periods: first and second six months of 1958, second six months of 1959. Any information on the above schedules would be very much appreciated. Malcolm O'Neill, 80 Welbeck Road, Carshalton, Surrey, SM5 1TA.

WANTED: *The Authority's Transmitters* (an early ITV publication) and BBC television publicity handouts of the 1950s and 60s. Andy Emmerson, 71 Falcutt Way, Northampton, NN2 8PH.

WANTED: OLD CAMERA TUBES and similar imaging devices of various types and age (and related data, etc.) sought for historic (!) collection. Particularly welcome would be an Orthicon, EMI 9831 vidicons, an Ebitron or a 1.5" vidicon. Tubes that are not operable are suitable, so if you replace tubes in cameras please don't throw the old ones away but contact Peter Delaney, 6 East View Close, Wargrave, Berks., RG10 8BJ (tel: Wargrave 0734-403121).

WANTED: by VT engineer. Dinky BBC mobile control room (model no. 967) and extending mast vehicle (no. 969). Interested in any model toys with TV or film connections. Also wanted, information, photos on any scanners in use from 1968 to the present day. Will pay sensible prices for good condition models and information. Nigel Phillips, 80 Johnstone Road, Oakdale, Poole, Dorset, BH15 3HT. Tel: 0202-670733.

WANTED: Philips G6 22" colour set, also a CRT for the Granada/Kuba colour portable. Keith Parker 081-889 3779.

WANTED: Sinclair micro-TVs, both bent and straight tube versions, projection TVs, test cards, Baird televisor and Baird televisor disc. Any 1930s TV from any country - possible trade for the latter (and/or cash) HMV combined radio/TV model 905 (pre-war). I will ship or import. Please state your own price. Michael Bennett-Levy, Edinburgh. Tel: 031-665 5753, fax 031- 665 2839.

WANTED: Borrow VHS recordings of two films shown on Bravo TV recently, namely 'Ring A Ding Rhythm' (1962) and 'Twist Around The Clock' (1961). I missed them! Any ideas? Andy Emmerson, 0604-844130.

WANTED: 240V neon lamps with BC fitting – can anyone help? Peter Lockwood, 45 Ludlow Avenue, Luton, Beds., LU1 3RW (0582-29673).

WANTED: Mains connector for Decca DM2/C television; it has two pins and a card to conceal the fuses. Brian Renforth, 174 Helmsley Road, Sandyford, Newcastle-Upon-Tyne, NE2 1RD.

WANTED: Circuit for Aston time code reader "TD20". Circuit for Conrac color (it's American) monitor model 6123/c19. Circuit for Tektronics ITS gen 148. Circuit for CEL P169v 8*4 vision matrix. Circuit for Marconi TF2701 Bridge. Working rain covers for the Marconi Mk8 camera. Pye, EMI, and Marconi television product catalogues for 1950 - 1970 wanted for research for article / book. Marconi Video Distribution amplifier(s) type B4006. TV related books wanted WHY. 1.25" HOP Plumbicons. B. Summers G8GQS 0895 810144.

WANTED: Two yokes with tubes if possible for Ikegami HL77 camera, also Handbook & diagrams. Circuit for Barco Dual standard decoder Secam/NTSC also Circuit for Link SPG model 250. Patrick White 081 847 3995 day or 0628 21718 eve.

WANTED: Service and/or operating instructions for Cossor model 1320 television alignment generator, and for Radar (Waveforms) Ltd model 202 CRT tester/reactivator. Also wanted: sale information, brochures on KB 'VV' series receivers (circa 1963) for purchase or copy. M.J. Izysky, 14 Cedar Close, Market Deeping, Peterborough, PE6 8BD (0779-344506).

WANTED: Original workshop manual, sales literature and tuning card for HMV Model 902 Television/radiogram of 1937. Your price paid. Tel: 0635-49523.

TELECINE (standard 8, super 8, 9.5 and 16mm) and 525/625 PAL/SECAM/NTSC standards conversion work. Personal service using professional equipment, by a 405 enthusiast at competitive prices. Send large SAE for full details or describe your specific requirements. We regret we cannot handle 405/625 conversions! Lionel Fynn, Plato Video, 70 Richmond Hill, Bournemouth, BH2 6JA. Tel: 0202-24382.

CALLING ALL DXers! Keep up to date with *Teleradio News*, the only magazine for dedicated enthusiasts. Six issues a year cost you just £7.50 post paid, so send your name and address with a cheque made out to HS PUBLICATIONS, 7 Epping Close, Derby, DE3 4HR.

AND IF YOU'RE AFTER THE VERY LATEST INFO ON SATELLITE TELEVISION ... you should be reading *Transponder*, the definitive subscription newsletter. For details ring 0270-580099 or send SAE to *Transponder*, P.O. Box 112, Crewe, Cheshire, CW2 7DS.

MOMI - THE WORLD'S MOST EXCITING CINEMA AND TELEVISION MUSEUM. South Bank, London SE1. Tel 071-928 3535 (switchboard) or 071-401 2636 (recorded information line).

NATIONAL MUSEUM OF PHOTOGRAPHY, FILM AND TELEVISION. Never mind about the first two, you'll find the television section interesting enough. Location is Prince's View, Bradford, Yorks., BD5 0TR. Telephone 0274-727488. Open Tuesdays to Sundays 10.30 - 18.00. Closed Mondays.

ON THE AIR Vintage Sound and Vision is a new venue for vintage broadcasting enthusiasts. Situated in

Chester's major antiques centre, ON THE AIR has a constantly changing stock of vintage wireless, television and related items. Please write (enclosing SAE) or phone for further details and to ensure personal attention before calling. Open Monday to Saturday 10.00 - 5.30. ON THE AIR, Melody's Antique Galleries, 32 City Road, Chester. Tel: 0244 - 328968 or 661062.

For Sale.

CUE FRANK! Frank Bough's life in 'Nationwide' TV. Interesting accounts. Illustrated. £5.

ATV TELEVISION STAR BOOK 1960. ATV TELEVISION SHOW BOOK 1961. Both with Cliff Richard on the cover! These collectable picture books feature old-time ATV tv stars and shows. VGC £6 each.

FOUNDATIONS OF WIRELESS. Scroggie. 1960 impression. £5.

ITV 1972'. (The days when ITV was ITV). Lots of pictures of studios and transmitters. Slightly grubby and corner-creased cover o/w good copy. £5.

TELEVISION ENGINEERING: Principles and Practice. Vol one.

Amos/Birkinshaw. BBC 2nd Edition 1963. Very clean copy covering all technical aspects of monochrome tv. Illustrated. No self-respecting television enthusiast should be without this volume. Illustrated, no d/w. £6.

THE TELLYBOOK. Chris Kelly 1986. Loads of studio and technique colour photos. Large picture-book format. Clean copy. £5.

All books post free.

Contact Dicky Howett, Phone 0245 441811.

GOOD HOMES WANTED!

The following items have been offered free of charge or almost free by their generous owners, though they will doubtless accept small donations if you are pleased with what you get! This latter kind of gesture goes down well since in many instances the advertisers are not members of our group and are pensioners, widows, etc.. Where no phone number is given please enclose SAE with your letter, it's only fair.

In each case the advertiser has agreed to hold the items for one month from publication - after then it's probably the corporation rubbish dump or an antique shop. You have been warned!

Ekco 26" colour TV, valve/transistor hybrid. Cabinet is good. Used continuously (what, 24 hours? No, probably not) from 1970 to 1991, one owner. John Sully, 79 Hatfield Road, Potters Bar, Herts., EN6 1HY (0707-655991).

Cossor model 1322 Telecheck and Marker Generator for Bands 1 and 2. Early 1950s test pattern generator. Well-known item, 15" wide x 9" tall x 8" deep, weight 6 or 7lb. To be collected. Harry Lee G4INQ, Farnham, Surrey (0252 79-4403).

HOW TO CONTACT 405 ALIVE

The chief glory of every people arises from its authors.

-- Samuel Johnson

We want to hear from YOU! This is **your** magazine, so please send in your letters, notes and articles; don't be bashful, other people **will** be interested in what you're doing! As we do this for fun, not profit, we regret that we cannot pay for contributions but authors are encouraged to retain their copyright and are free to publish their articles in other publications as well. Send us your advertisements too.

If at all possible, please **TYPE** your contributions using a dark, black ribbon. This enables them to be read straight into the word-processor by a document scanner. Magic!

Contributions on computer disk are particularly welcome and your disk will be returned. I can handle most variations of IBM PC and CP/M disks in 3.5" and 5.25" size but please process your words in some popular word-processing format, ideally as an ASCII or WordStar file. Through the good offices of **Radio Bygones**, we can handle Amstrad PCW and Macintosh disks, but not BBC format. If in doubt please ring first on 0604-844130. Thanks. You can now also fax your letters, ads and articles on 0604-821647.

BACK NUMBERS

All stocks of back issues have been sold now, with the exception of very recent issues (£3 each post-paid) and the volume 1 reprint (still available at £5 post-paid).

FAQ FILES

FAQs are frequently asked questions, so we are keeping two files of FAQs and their answers ready for printing out on request for readers. These files will be updated as new information comes in. These two files are already quite lengthy and contain material already published, so it would not be fair on established subscribers to reprint them in the magazine. FAQ file 1 runs to 24 pages and covers general points about old TV and how to get old television sets working again. FAQ file 2 is a reprint on all the articles on test card music and ITV station ident themes; it covers 11 pages. FAQ file 1 costs £2.50 and file 2 costs £1.50 (both post paid). These prices cover just the cost of copying and postage.

WOULD YOU LIKE YOUR OWN COPY OF 405 ALIVE?

Perhaps you are reading a friend's copy - now you can't wait to receive your own copy four times a year. Send a cheque for £15 (inland), Eurocheque for £17 (abroad) made out to Andrew Emmerson or \$25 cash (world air mail), which will pay for a year's subscription (four issues). There is a 5 per cent surcharge for credit card transactions. Our address is 71 Falcutt Way, Northampton, NN2 8PH.

EXCHANGE PUBLICATIONS

You may wish to contact the following allied interest groups and publications (please send SAE with all enquiries).

BRITISH VINTAGE WIRELESS SOCIETY: Gerald Wells, Vintage Wireless Museum, 23 Rosendale Road, London, SE21 8DS.

VINTAGE RADIO CIRCLE: Geoff Williams, 28 Barton Lane, Cirencester, Glos., GL7 2EB.

BRITISH AMATEUR TELEVISION CLUB: Dave Lawton GOANO, Grenehurst, Pinewood Road, High Wycombe, Bucks., HP12 4DD.

NARROW BANDWIDTH TV ASSOCIATION: Mr Doug Pitt, 1 Burnwood Drive, Wollaton, Nottingham, NG8 2DJ.

TEST CARD CIRCLE (TV trade test transmissions and test card music): Stuart Montgomery, 2

Henderson Row, Edinburgh, EH3 5DS.

IRISH VINTAGE RADIO & SOUND SOCIETY: Henry Moore, 9 Auburn Close, Killiney, Co. Dublin.

RADIO BYGONES (vintage radio technology): 9 Wetherby Close, Broadstone, Dorset, BH18 8JB.

THE RADIOPHILE (vintage radio): "Larkhill", Newport Road, Woodseaves, Stafford, ST20 0NP.

TELERADIO NEWS (current radio and TV transmitter news, long-distance reception): 7 Epping Close, Derby, DE3 4HR.

TUNE INTO YESTERDAY (Old-Time Radio Show Collectors Association): 4 Prospect Terrace, Farsley, Leeds, LS28 5ES.

VINTAGE LIGHT MUSIC SOCIETY: 4 Harvest Bank Road, West Wickham, Kent, BR4 9DJ.

ROBERT FARNON SOCIETY (also light music): David Ades, Stone Gables, Upton Lane, Seavington St. Michael, Ilminster, Somerset, TA19 0PZ.

MEMORY LANE (78rpm-era popular music): Ray Pallett, 226 Station Road, Leigh-on-Sea, Essex, SS9 3BS.

IN TUNE (music of the years 1935-1960): Colin Morgan, 12 Caer Gofaint, Groes, Denbigh, Clwyd, LL15 5YT.

PROJECTED PICTURE TRUST (cinema history): Harold Brown, 2 Eleanor Gardens, Aylesbury, Bucks..

VINTAGE FILM CIRCLE: Alex Woolliams, 11 Norton Road, Knowle, Bristol, BS4 2EZ.

MESSAGE:

Expert knowledge is required in a legal case. Anyone with indisputable knowledge whether components containing asbestos were employed in GEC television sets manufactured at the company's Spon Street works in Coventry between 1956 and 1960 is asked to contact Mr Seb Schmoller on 0742-586899 (24 hours).

FOR SALE.

PHILIPS LDK 5 ex-broadcast (Thames) three-tube (25mm) colour camera with Schneider 30x12.5 lens package, power supply for 'stand alone' operation, TV 36 multicore cable, handbook. Viable. £100. Also, IVC 7000P portable ex-broadcast (LWT) three-tube colour camera with Angenieux zoom, multicore cable and base station (which incorporates all sync pulses and coding). Handbooks plus two spare 25mm tubes (green and blue). Viewfinder needs attention. Some IVC spare boards as well as a Sony 4" b/w viewfinder c.r.t plus three NEC 2" b/w c.r.t's. £75. Both cameras are in good overall condition and intact but they will need a bit of work. Consider it a challenge. Preserve a bit of technological history! Both cameras look good if nothing else. For more details, contact Dicky Howett 0245 441811.

FOR SALE: Invicta T112 12", KB Windsor 19" dual standard. John Chacksfield, 0428-653127 (message taken down for me so may not be entirely accurate!). Two Sony CV-2100 video recorders, £15 the pair. Pye 405-525-625 monitors £15 each. Bill Journeaux, 7 Blair Avenue, Poole, Dorset, BH14 0DA (0202-748072).

THE BACK PAGE

405 Alive (ISSN 0969-8884) is an independent, not-for-profit magazine devoted to the study and preservation of old television technology and programming. It has no connection with, and is not subsidised by, any other organisation. Publication is at approximately three month intervals, theoretically in January, April, July and October.

Why not write? We enjoy reading your letters and receiving articles and photographs for publication: write to the editor, Andrew Emmerson, 71 Falcutt Way, Northampton, NN2 8PH. If your letter is not intended for publication please indicate this clearly. If you are expecting a reply you must include a stamped addressed envelope and preferably also your telephone number (in case it is quicker to telephone a reply) - thanks.

Editorial policy. This magazine acts not only as a forum for research, the republication of archive material and as a monitor of current developments but also as a means for all interested in this field to keep in touch. Readers are encouraged to submit articles, photographs, notes and letters.

We print readers' addresses only in small advertisements or when otherwise asked to. We are always happy to forward letters to contributors if postage is sent. All work in connection with *405 Alive* is carried out on a voluntary unpaid basis - sorry, it's only a hobby! - but writers retain copyright and are encouraged to republish their articles in commercial publications.

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